filmindia

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Directed by
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Story & Songs:
MADHOK
Music
HANSRAJ BEHL

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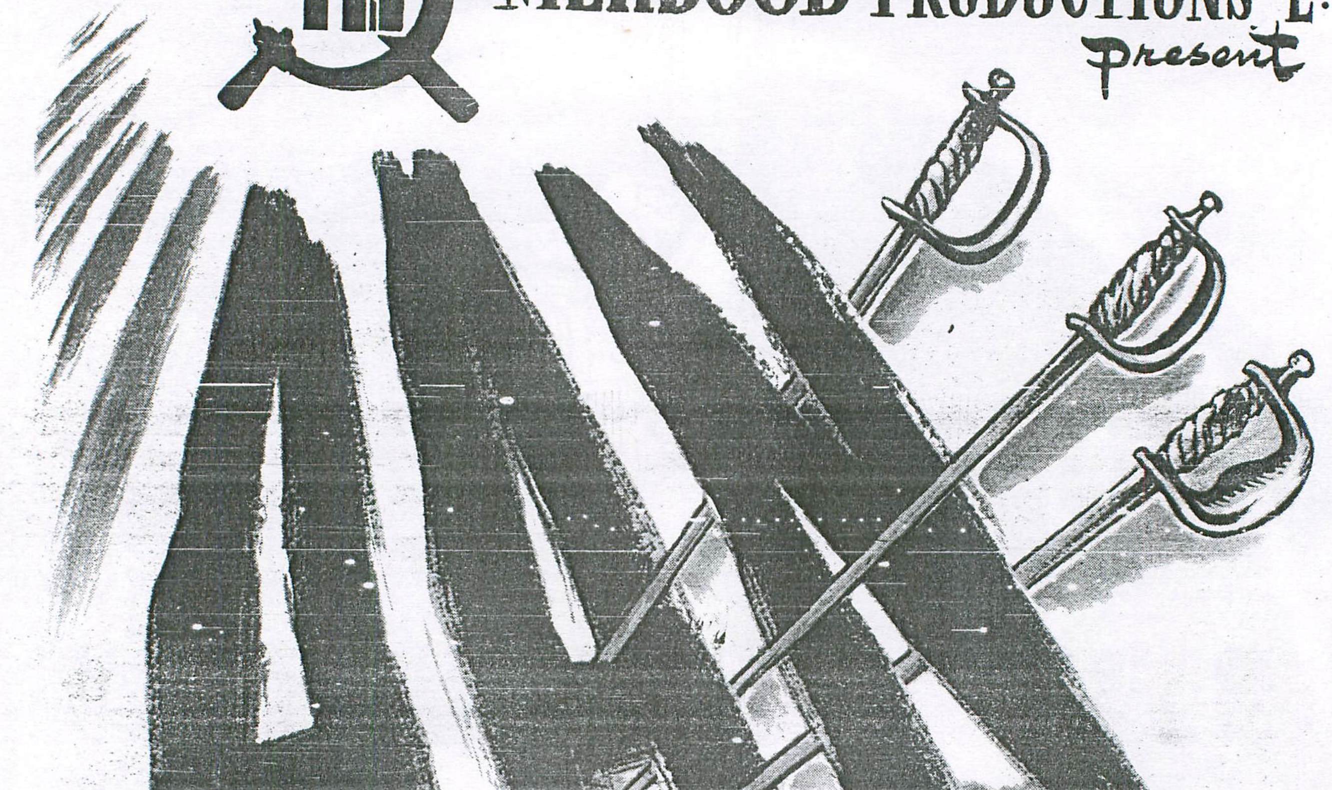

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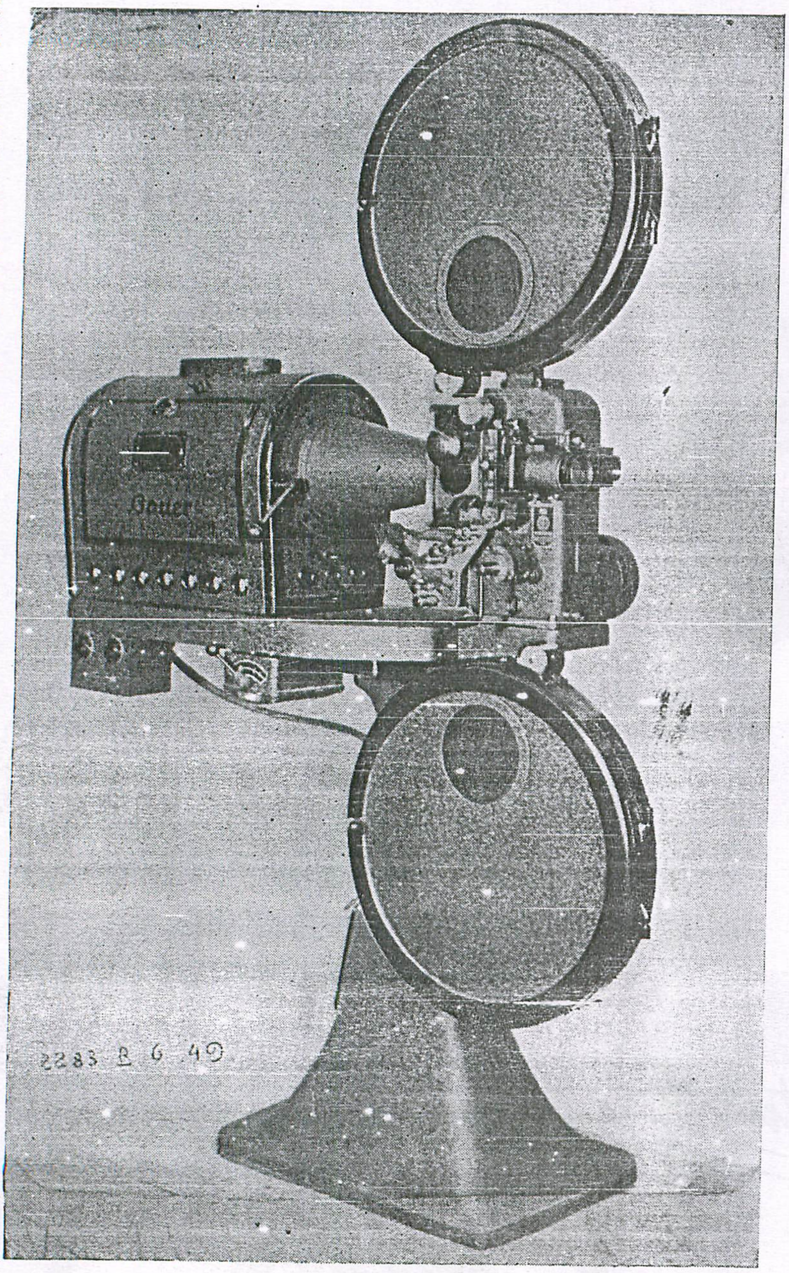

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What Price Freedom ?

These words: child, son, daughter, wife, sister, mother, father, brother, friend and neighbour, which have become the foundation stones of human society and different religions through ages evidently don't mean anything to the Muslim brutes of Pakistan these days.

While Muslims in India are enjoying all the citizenship rights and privileges under our secular sunshine protected by the democratic Constitution of our country and while every Hindu man, whether in India or Pakistan, still lovingly proffers his hand to his Muslim sister to be tied up in his traditional and spiritual brotherhood with the sacred thread of "Rakhi", the bestial Muslims of Pakistan are raping and converting Hindu women, slaughtering Hindu children, outraging Hindu mothers, murdering Hindu men, desecrating Hindu temples and burning and looting Hindu homes goaded by political and religious fanaticism.

But can these carnal, cowardly and bestial acts be even distantly connected with the religion of Islam? The word "Islam" means peace. But what type of "peace" are these followers of Islam spreading in the world these days? Writes Syed Amir Ali, "The Teacher of Islam preached, in a thousand varied ways, universal love and brotherhood as the emblem of the love borne towards God. 'How do you think God will know you when you are in His presence—by your love of your children, of your kin, of your neighbours, of your fellow creatures?'. 'Do you love your Creator? love your fellow beings first'. 'Do you wish to approach the Lord? love His creatures, love for them what you love yourself, reject for them what you reject for yourself, do unto them what you wish to be done unto you" ("The Spirit of Islam" pp 174).

Don't the Muslim brutes of Pakistan know these teachings of Mahomed, the Prophet of Islam?

In a thousand and one ways the Muslims in Pakistan have been provoking a war between India and Pakistan during the last thirty-two months since the ill-fated partition. During this time thousands of Hindu children have been massacred, thousands of Hindu women have been raped, thousands of Hindu men have been murdered, thousands of Hindu homes have been uprooted and millions of rupees worth of Hindu property has been looted and misappropriated—all by Muslims in Pakistan. And yet our secular State has borne these misfortunes with a cool and philosophic resignation which has been mistaken as weakness and impotence on our part by these cowardly Pakistanis.

We have refused to retaliate—to make the Indian Muslims pay for the sins of their Pakistani brothers. The secularity of our state is a sacred trust and it is our duty to protect every Muslim in India whatever the provocation from outside.

But how long will the masses listen to this wise advice of our leaders in the midst of the ever-mounting list of outrages and provocations? You can't love a man who rapes your wife, kidnaps your daughter, outrages your sister, stabs your mother, murders your dear ones, burns your house and drives you out. It is impossible to do so. And yet for 32 months, under the hypnotic spell of her revered leaders, India has lived in this impossible state of loving people who inflict the most dishonourable indignities on her.

The Muslims of Pakistan on the other hand are itching for a final showdown. They want to cut India into a few more Islamic crescents and in doing so dye the land with innocent Hindu blood. One day India will have to call the bluff and this day of reckoning will be written in the blood of millions on both sides. It will be a sad day in the history of India and Pakistan when children of the same soil and followers of the same religion will be arrayed against one another to kill or conquer. Whoever wins, the victory will be too blood-stained to taste as a triumph.

This pseudo-religious and political fanaticism now seems to have infected even the infant film industry of Pakistan. At the Pakistan Film Conference held during January in Lahore with Shaikh Sadik Hassan, the financial and industrial adviser to the Punjab Government, presiding, all the Pakistani producers present vomited a lot of bile against India, Indian producers and Indian pictures.

The names of these Pakistani producers are immaterial. Most of them are men who have left behind huge debts in India and cheated quite a few Hindu financiers and run to Pakistan with the booty. Some of them are those whose life-long failures and frustrations in India have now turned into politics and patriotism in Pakistan. Nor are their filthy words and fire-spitting threats uttered against the "kafirs" of India important, but the points they made at the Conference are worth remembering. Here they are:—

1) "That most of the leading Muslim artistes, directors, producers and technicians are already in

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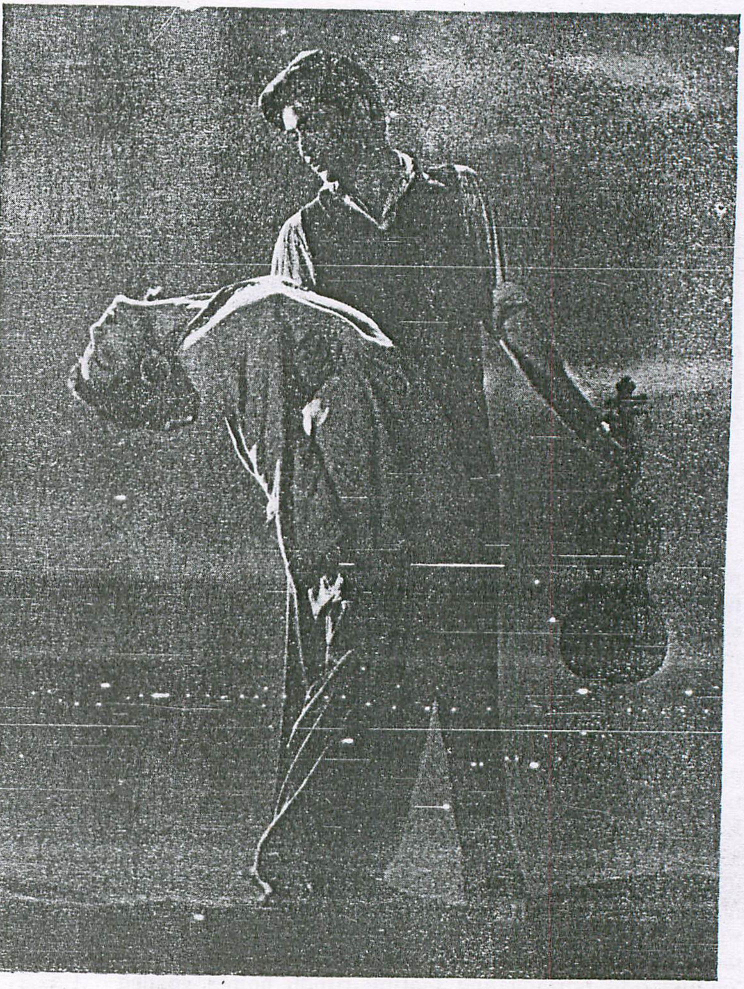

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Pakistan. That those few that still happen to be in India, are the backbone of the Indian film industry. These Muslims can't migrate to Pakistan because the "kafirs" of India have attached their properties, involved them in income-tax cases and put their wives and children on parole."

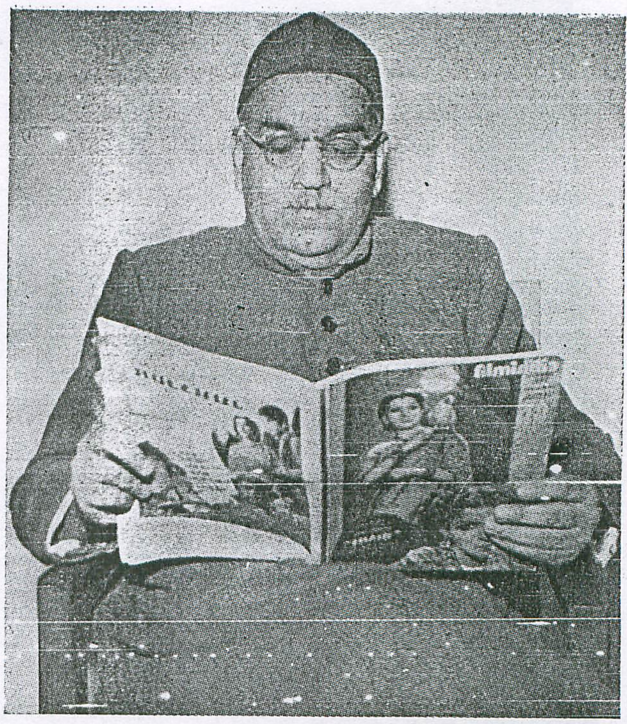
A Muslim producer like Mehboob Khan, who fought tooth and nail to retain his Indian nationality when declared an evacuee recently, must surely laugh at the stupid outbursts of his co-religionists in Pakistan. So must Kardar who never misses an opportunity to proclaim himself as an Indian citizen from the housetops and who moreover emphasizes his role by revering a statue of Mahatma Gandhi and celebrating the Ganpati festival in his studio in the fashion of the Hindu idolaters.

Apart from these two top Muslim producer-directors, we can remember at least ten more in India off hand: S. M. Nawab, Akhtar Hussein, S. M. Yusuf, M. Sadiq, Najam Naqvi, Wali Saheb, S. U. Sunny, S. F. Hasnain and Shahid Latif. India still feeds and protects quite a few Muslim writers like: Safdar Ah, Majroo Sultanpuri, Shums Lucknawi, Arzoo Lucknawi, Agha Jani Kashmiri, Kamal Amrohi, Wajahat Mirza, Nakshab, Shakil Badayuni, Zia Sarhady, Nazim Panipati, Ahmed Abbas, Raza Mehdi Ali Khan, N. A. Mansuri, Taher Lucknawi, Wahid Qureshi, Abid Gulrays, Ismat Chughtai etc.

In addition to these India provides a living to over 60 small and big Muslim film artistes: Suraiya, Nargis, Madhubala, Rehana, Munawar Sultana, Nigar Sultana, Purnima, Mumtaz Ali, Begum Para, Veena, Al Nasir, Dilip Kumar, Rehman, Jayant, Nimmi, Mumtaz Shanti, Durga Rashid, Mirza Musharaff, Yaqub, Suraiya Chowdhary, Shyama, Baby Tabassum, Suresh, Paro, Meena Kumari, Meena, Sherry, Aman, Asif, Zeb Qureshi, Wasti, Jyoti, Jilloo Bai, Amir Banu, Kumar, Pramilla, Gohar, Husna Banu, Naseem, Nawab, Mubarak, Zohra Sehgal, Jugnu, Baby Zubeida, Agha, Mumtaz, Sofia, Anwari, Shanta Patel, Sheikh Mukhtar, Geeta Nizami, Ansari, Mohsin Abdulla, Veera, Hamid Butt, Uzra etc. Then there are in India the Muslim music directors, technicians and small part artistes too numerous to mention. As against the number of Muslims in the Indian film industry, the total number of Muslims in the Pakistan film industry is not over 30 including quite a few goondas and riffraffs like Himalayawalla.

In fact there are more Muslims than Hindus in the Indian film industry today and though Pakistan's claim of these Muslims being the backbone of the Indian film industry can be substantiated, the accusation that these Muslims want to migrate to Pakistan and have been stopped from doing so by the "Kafirs" of India is entirely false. In fact these Muslims enjoy all the possible freedoms in India, including even the freedom to rob the income-tax authorities or the license to sabotage the state in some cases.

Though most of these Muslims look at Pakistan with love and affection, none of them, we think, is anxious to leave India, the country where their bread is earned and baked. And if they do want to migrate to Pakistan no one in India will stop them from doing so. And their wives are not on parole unless a stroll on Marine Drive is considered a parole in Pakistan where even Muslim women are not safe on the roads while Hindu women are raped in their homes.

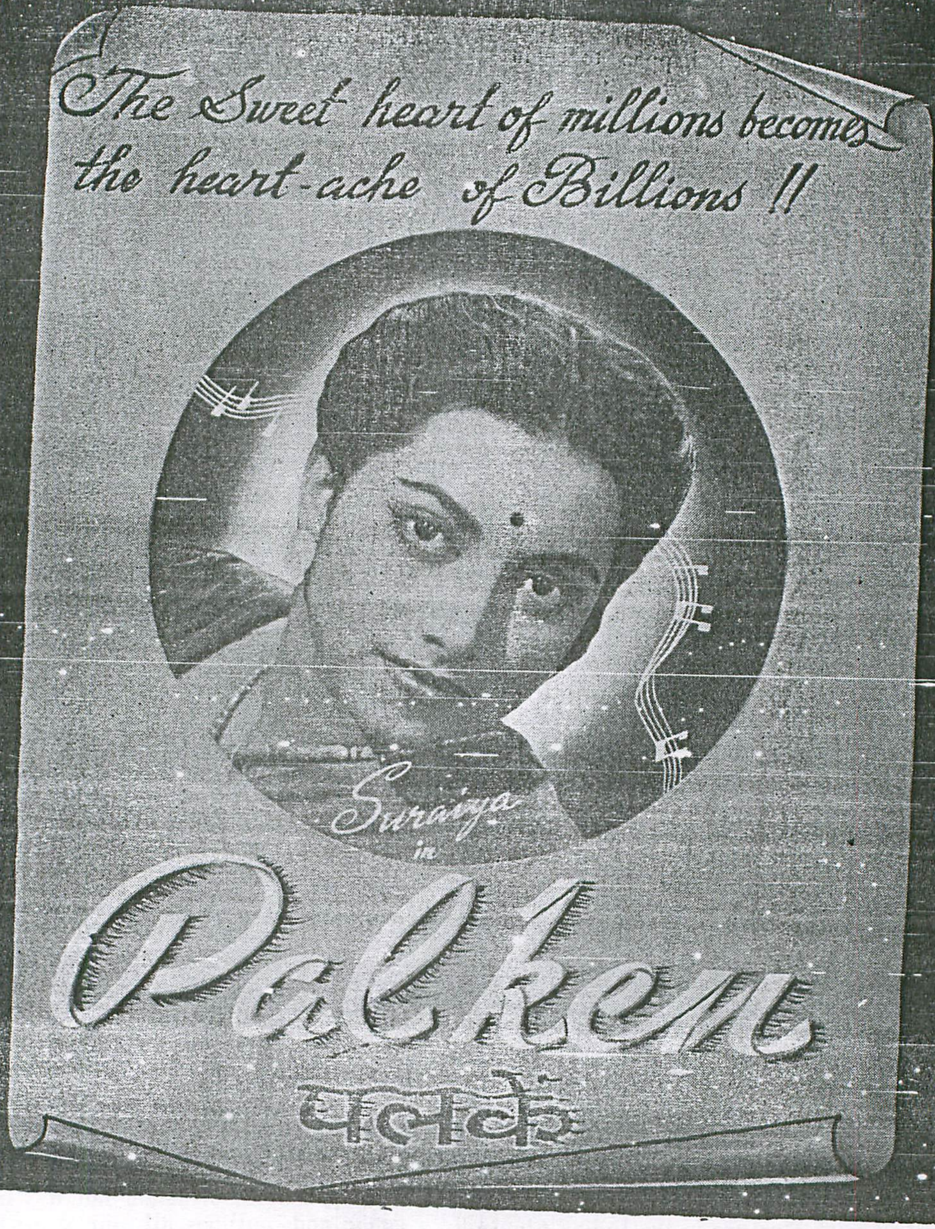


Rafi Ahmed Kidwai, India's Minister for Posts & Telegraphs, now knows why his postmen are so fond of "filmindia" and subscribers miss their copies.

2) "That every Indian picture imported into Pakistan contains a subtle propaganda of the ancient Hindu culture, Hindu civilization, Hindu gods and goddesses and Hindu idolatery. That the stories, the dialogue, the songs, the sets, in fact everything in these pictures, carry the vulgar tinge of Hindu propaganda intended to perpetuate Hindu culture and civilization and the Kafir's domination over the Muslims. All this propaganda in the stupid Hindi language is not only derogatory to the lofty principles of Islam but it vitiates our Urdu language and nullifies all our struggle to be free from Hindu influence and culture".

Now what else do these idiotic Pakistani producers expect from India but pictures of Indian life, Indian culture and Indian civilization? India is still a land populated by 320 million Hindus as against 40 million Muslims and film producers, who produce pictures for profit and not for fanatic political propaganda, have to produce pictures for the majority of Indians if the pictures are to bring in any profits. And pictures for the majority are bound to be Hindu pictures, with Hindu culture, Hindu civilization, Hindu way of life and in the Hindi language. Surely, Pakistan doesn't expect India to produce pictures in Urdu, Arabic and Persian and showing the pseudo-Islamic way of life of raping and killing the "Kafirs" wherever you meet them.

Even a devout Muslim producer like Abdul Rashid Kardar produces Hindu themes and places his Muslim artistes before an idol and makes them say "Bhagwan" and pray in the Hindu manner making a "Sijda" before the idol even though Muslims are forbidden from doing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"Sijda" before any one except Allah. And Kardar makes his Muslim girls call their husbands "naths" and "swamis" in the traditional Hindu manner. But this is all in the game of film making which is primarily a commercialized art which has nothing to do with religious fanaticism or political propaganda.

If the Pakistanis feel that these pictures hurt their religious susceptibilities, no one is asking them to see Indian pictures or import them into their Garden of Allah.

In direct contradiction of this intolerant and fanatic attitude of Pakistan towards Indian pictures with Hindu themes and in Hindi language, the Indian Government willingly permits Indian and even the present-day Pakistan producers to produce Muslim themes, showing Muslim culture and Muslim way of life, in pure Urdu and show them all over India.

Pictures like: "Shah Jehan" (Kardar), "Humayun" (Mehboob), "Zeenat" (Shaukat), "Pehli Nazar" (Mazhar Khan), "Najma" (Mehboob), "Ismat" (Hasnain), "Phool" (Asif), "Kaneez" (Caravan), "Laila Majnu" (Nazir), "Nek Pervin" (Yusuf), "Dil" (Hasnain) etc., were produced in India and shown all over India without any let or hindrance. The Hindus who saw these pictures in millions, and a picture cannot be profitable without the support of this majority community, never turned round and said that the Muslims of India were imposing the Urdu language on the Hindus and vitiating the Hindu culture with Muslim themes. They not only liked the pictures as entertainment but supported them at the box-offices by their continued patronage. How does this traditional Hindu tolerance compare with the present fanatic intolerance of the Pakistani Muslims?

Apart from this, it is not exactly a family secret that every Muslim producer without even a single exception in India today, including even those who have migrated to Pakistan now, is in the happy position of being a film producer because of Hindu finance. In India, the rupee has only the Hindu complexion and whether the Muslims beg, borrow or steal money it must smell only of Hinduism. But the Hindu financier never discriminated against the Muslims. He looked at the film industry as a trade investment and financed both the Hindus and the Muslims alike. Had it not been for this Hindu finance, even big and successful producers like Mehboob and Kardar would have probably been selling 'pan' or hawking fountain pens in the street today. It is like the Muslim of Pakistan, who rapes the wife of the Hindu who extends to him the proverbial Hindu hospitality, to forget the debt every Muslim producer in India and Pakistan owes to his Hindu patron.

3) "That the Pakistan Government should provide protection to the Pakistan film industry by increasing the import duty on Indian films from half an anna per foot to four annas per foot and insist upon the Indian Government taking one Pakistani picture for every four Indian pictures imported into Pakistan because at present as much as Rs. 5,00,00,000|- (5 crores) are annually robbed by India due to the heavy influx of Indian pictures into Pakistan".

In Pakistan every one lies and exaggerates and dots and zeroes have no value. Zeroes are empty ciphers after all and what are a few thrown in or thrown out according to convenience? Nawab Liaqat Ali, Pakistan's Prime Minister, said one day that 10,000 Muslims were killed in Calcutta recently. But when Pandit Nehru, India's Prime Minister, caught him by the ear, Liaqat admitted that not even a hundred were killed. It was just a matter of throwing in or throwing out some zeroes for Liaqat who is fast racing with Zafrullah, the prize international liar of Pakistan.

With such illustrious examples of Liaqat and Zafrullah to follow, we can't blame the Pakistani film men for lying and exaggerating when they state that India takes away as much as Rs. 5,00,00,000|- (five crores of rupees) annually from Pakistan by selling films. If educated politicians and lawyers like Liaqat and Zafrullah miss the mathematical value of zeroes, we can't expect the uneducated film folks from Pakistan to assess their value correctly. To them a zero is probably a hole in the wall.

But here are some statistics which might interest our Pakistani brothers.

India produces on an average 275 pictures a year in 14 different languages. Out of these about 150 pictures are produced in Hindustani. From these 150 Hindustani pictures about 100 good and tolerable ones are either purchased or taken on agency basis by the Pakistani film distributors every year. The price of purchase ranges from Rs. 40,000/- per picture to Rs. 75,000/-. Pictures taken on a minimum guarantee of 30 to 40 thousand never bring more money over the guaranteed amount because of the traditional honesty of Pakistani film distributors.

Taking the most optimistic view of things Rs. 50,000/- per picture would be a fair average price per picture assuming that all the hundred pictures going to Pakistan have been purchased outright, because for pictures exploited on agency basis in Pakistan, the Indian producers never see even the colour of the Pakistan rupee.

100 pictures at Rs. 50,000/- each make up a total of Rs. 50,00,000 (50 lakhs)—a matter of 6 zeroes, while by adding the seventh zero, the Pakistani film people have multiplied the supposed robbery by India by only 10 times. In comparison with Liaqat's multiplication and exaggeration of the Calcutta casualties by 100 times, the estimate of the film folks is, of course, very modest. Nevertheless, it is ten times far away from the actual truth.

Pakistani producers want a quota protection of four to one which means for every four pictures sent to Pakistan by India, India must take one from Pakistan. Which again means that for an average of 100 pictures which Pakistan takes from India annually India must take 25 pictures. That means India will have 300 pictures on hand to show including her own 275.

It is a well-known fact that owing to the acute shortage of theatres in India, over 40 per cent of the Indian pictures i.e., 110 pictures every year do not get release dates. With the greatest difficulty India can release between 150 to 165 pictures a year throughout the country. We therefore neither need the superfluous 25 Pakistani pictures nor can we accommodate them in spite of the best of brotherly intentions.

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Regarding the contention that the Pakistan Government should increase the import duty from ½ anna per foot to 4 annas per foot, India doesn't stand to lose at all. The loss is all of the Pakistan distributors and exhibitors who will have to pay more duty to their government to secure Indian pictures for their 250 theatres in Pakistan.

With the present new standards in trade honesty and morality observed by the Pakistan distributors and with the non-devaluation racket practised by the Government of Pakistan not to mention other tyrannical restrictions on remittances to India on grounds of income-tax, the Indian producers have stopped taking the risk of sending pictures to Pakistan on agency or minimum guarantee basis. Indian producers are selling their pictures outright these days to the Indian kith and kin of the Pakistani distributors and receive their money in India in cash.

This practice has, however, been recently objected to by the Reserve Bank of India on the sound economic grounds of an Indian product being paid for with Indian money without getting a relative and reciprocative exchange in coin and kind from Pakistan with the result that this double-deal racket practised by the crescent cousins has been considerably checked these days.

Even if India loses the entire Pakistan market in the long run due to heavy import duties, quota restrictions or owing to cultural and political reasons, Indian film industry will lose merely a market which represents a return of 15% on a picture. But the Indian and overseas market would still be handsomely remunerative to return good profits as in the case of "Shahid", "Apna Desh", "Har Har Mahadeo", and other mythological pictures which have never gone to Pakistan. Apart from the all-India market, even the different provincial circuits for pictures in provincial languages are so well exploited these days and bring in such good returns that many pictures produced in Marathi, Gujarati, Bengali, Tamil & Telugu have brought in huge fortunes to their producers.

This happy state of affairs, however, does not exist in Pakistan with her 250 theatres and her practically next-to-nothing record in film production. In 32 months, Pakistani producers have, with the greatest difficulty, produced only 6 mangy pictures all of which have failed at the box-offices due to rotten quality and poor production values. The immediate prospects for improvement in quality, technique and number of productions in Pakistan are not very rosy.

A motion picture of average length with average production values wherever it is produced must cost about 4 lakhs of rupees. If India retaliates against Pakistan's hostile measures against Indian pictures by stopping the import of Pakistani pictures into India, Pakistani producers cannot recover their investment of 4 lakhs with their small circuit of 250 theatres. Which means that every Pakistani picture will show a huge deficit on its invested cost. How long will the half-baked and financially anaemic producers that have crowded in Pakistan these days stand this economic drain?

The exhibition problem in Pakistan is another serious obstacle in the way of official sanctions demanded by the short-sighted producers of Pakistan. 250 theatres which are in Pakistan today require at least 100 pictures a year to keep them running. With Pakistan's record of 6 measly pictures in 32 months, how are these theatres, most of them beautiful show-houses once belonging to Hindus and now misappropriated by Muslims, going to be kept running? Surely not on the repeated runs of the films of the Quaid-e-Azam's coronation and funeral!

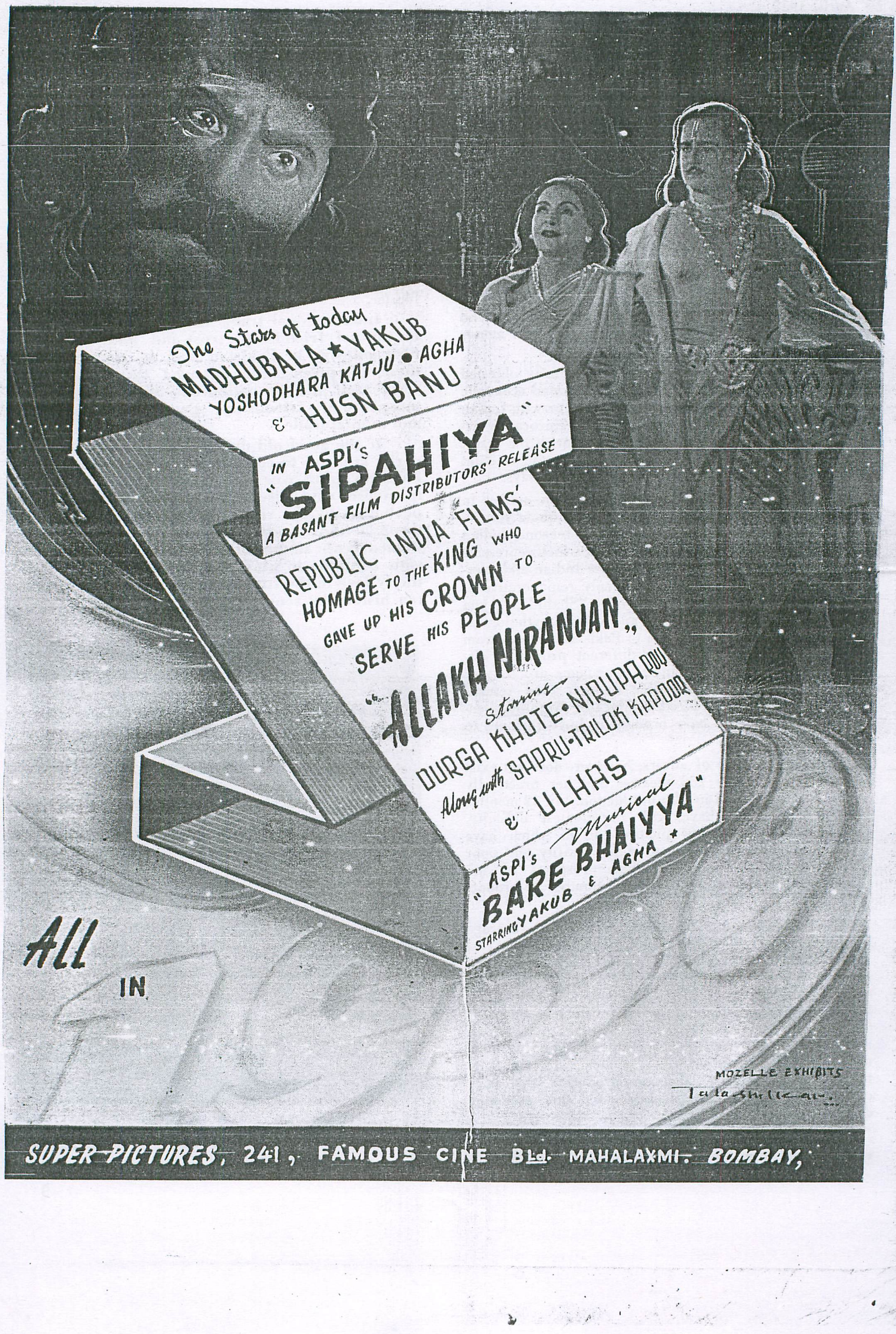
It is quite amusing to see a crowd of failed and frustrated producers taking advantage of the present political atmosphere and ventilating their pseudo-patriotic fanaticism against their old colleagues but national industries are not built that way by wild bluff and bluster.

Inter-national trade and commerce are built on mutual friendship, trust and amity, and the film industry in Pakistan with its powerful medium of propaganda amongst the masses can serve itself and the nation only by creating an atmosphere of friendship, good neighbourliness and mutual trade.

If the good old days of friendship and prosperity are ever to come back, the film industry in Pakistan must row against the present political fanaticism and discredit Pakistan's political opportunists by the right type of mass propaganda through films so that rapes of innocent Hindu women cease immediately and the Hindu Karnavatis continue to kindle the divine spark of brotherly love in the future Humayuns of Indo-Pakistan history by sending them the sacred "Rakhi".

Baburao Patel.

Loy Henderson, the American Ambassador in India, probably wishes America had a magazine as frank and entertaining as "filmindia".



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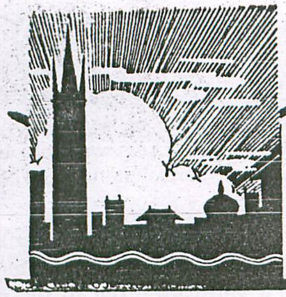


Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

PRAYER TO SARDAR PATEL!

On the 22nd of December 1949, the Government of Madhyabharat published an act called: "Balakon ko cinema dekhne se rokne ka vidhan"—which means an "Act to Prevent Children from Seeing Cinemas".

This Act came in force from the 22nd of January 1950. It applies to the provinces of Gwalior, Indore and Malwa, jointly known as Madhyabharat.

According to this act all children from 5 years and over in age and under 16 shall not see any motion pictures, except (a) Religious and mythological pictures (b) Or those educational and instructional pictures which have been personally seen and approved by the Sub-divisional or District Magistrates of the province as suitable for children.

Section 6 of this Act states, that a child under 7 years of age who breaks this law shall be warned in court and discharged while a child of 7 and over shall be fined up to Rs. 20|- for the offence or in default given simple imprisonment extending to two days.

Section 7 prescribes a fine upto Rs. 200|- or in default simple imprisonment upto one month for the cinema man who commits the offence of admitting children between 5 and 16 into his cinema house.

So many funny and idiotic things have been happening in this country since 15th August 1947, that one more should not surprise any one. But this Act of the Madhyabharat Government is disgusting in addition. Its best recommendation seems to be that it is passed in the name of the Raj Pramukh, our round, little George of the Mahalaxmi Race Course.

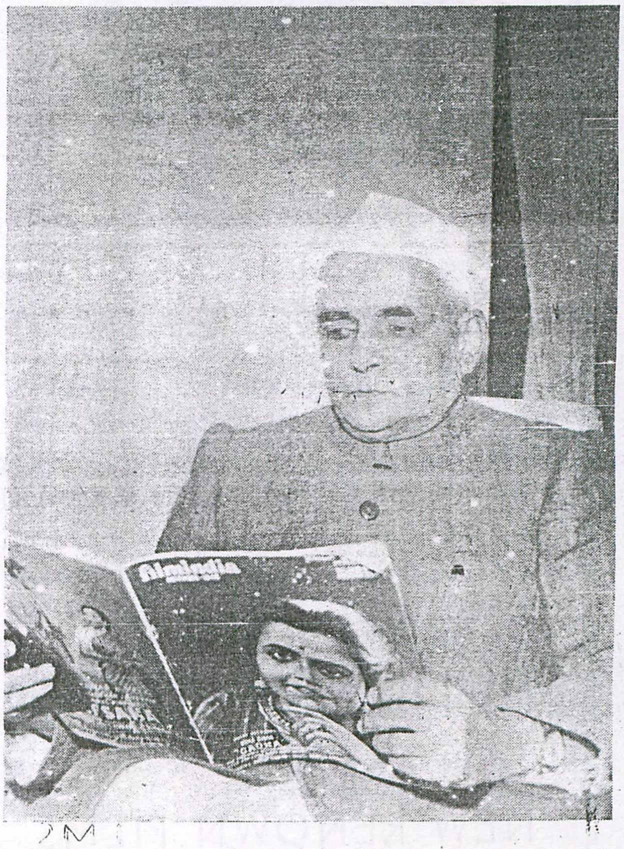
If the Madhyabharat Government had stopped Indian mothers from taking their little milk-toothed pipers to the cinemas, we would have willingly supported such a measure on the grounds of maintaining silence in an auditorium where talking pictures are shown. But when they stop children between 5 and 16 from going to the cinemas, they beat the whole world hollow because no where else on this planet is there yet a law stopping children from getting entertainment and enjoying themselves.

That doesn't mean that all the pictures which come to the screen are good for children. Certainly not! There are many lust and crime laden pictures which are definitely bad for children but after agitating for years in "filmindia" against such pictures, we have persuaded the Government of India to pass a legislation whereby pictures are now classified by the censors under two distinct heads as "Adult" (A) Universal (U). The "A" certificate given to a film by the censors already prevents children between 3 and 18 years from seeing pictures which can be seen only by adults. Pictures with "U" certificate are good for all: men, women and children.

When the Government of India had revised the Cinematograph Act and again amended it recently to secure uniformity in censorship and remove other anomalies, where was the earthly necessity for the Madhya-bharat Government to become suddenly wise and pass a stupid Act?

And when films and their censorship had been taken over by the Central government and when the Cinematograph Act passed by the Government of India applies to all the States in the country, by what stretch of provincial autonomy can the Madhyabharat Government pass a legislation now which runs counter to the provisions of the Cinematograph Act passed by the Government of India?

Have the Congress ministers of Madhyabharat to be so obviously stupid to be noticed by the rest of India?



R. R. Diwakar, our Minister for Information and Broadcasting, wonders whether it would have been cheaper to know things about the film industry from "filmindia" than appointing an Enquiry Committee which has no popular support.

A PICTURE NO LOVER OF FREEDOM & UNITY CAN AFFORD TO MISS!

Roop Kala Niketan's

KASHMIR HAMARA HAI

Produced by :
N. L. JALAN
Directed by:
K. VARMA

Starring: MEERA MISRA, PAHARI SANYAL, PARESH BANNERJI, HIRALAL

BEING RELEASED AT
KRISHNA & EDWARD

BOOKING:
NEW RENOWN FILMS
361, VITHALBHAI PATEL ROAD,
BOMBAY 4.

This Hindi "Vidhan" of the Madhyabharat Government is in itself a funny piece of legislation. It takes a child of 5 to a court of law for warning and it fines a child of 7 Rs. 20|- or sends it to jail for 2 days.

It is amusing to see a government, that is anxious to save children from the harmful effects of motion pictures, itself introducing a child of seven to the court and jail routine which is usually the privilege of adult criminals.

And by what standard of ethics and laws of equity can a government fine a child of 7 who is not an earning member of society and dub him a criminal at an age when he is not able to discriminate between the good and evil things of life? And if the child happens to be an orphan and cannot pay Rs. 20|- as a fine, is the government justified in throwing the child into a jail at the tender age of 7?

Evidently, some mad man has drafted this Act which seeks to turn the natural and innocent urge of a child to see some entertainment into a state crime punishable with a fine of Rs. 20|- or a jail for 2 days.

And what makes this Madhyabharat Government so sure that all mythological pictures produced in India are good for the children to see? We can point out many so-called religious and mythological pictures with such ugly and vulgar distortions that they cannot only corrupt children but also grown-up persons.

And again by what stretch of imagination do the Madhyabharat Government think that their Sub-divisional and District Magistrates are qualified enough to censor and prescribe pictures for children, when the Cabinet Members themselves have produced an Act which lacks ethics, equity and even ordinary common sense?

And after all the talk by the Government of India of uniform censorship to remove the anomalies and vagaries in provincial censorships, we have here an Act promulgated by a state contrary to the letter and spirit of the Cinematograph Act passed by the Government of India. How come?

Apart from the moral and constitutional aspects of this Madhyabharat's "Vidhan", may we know by what right can a government stop children from seeing pictures?

At a census of movie audiences taken in Columbus, U. S. A. by the Motion Picture Research Council of America, it was found that the total weekly attendance in a group of 15 cinemas was 239,727 persons. The minors in this audience, numbering 88,077, formed nearly 37% of the total audience. This percentage of juvenile attendance was finally accepted as the national average after surveys in other cities like Detroit, Pittsburgh, Cleveland, Baltimore, Philadelphia, Boston, New York and Chicago. The last four cities actually revealed a much greater percentage of juvenile attendance.

As human nature is more or less the same all over the world and child nature hardly varies with clime or country, it would not be rash to accept 37% of the total as the juvenile attendance in India also in the

Suraiya Chowdhary, an accomplished dancer, accentuates her curves in "Chhoti Bhabhi", a social story of Filmkar Ltd.

doesn't Suraiya hang some of those and paint her literary canvas?

That Nargis, whom Raj now calls "Babs" instead of "Baby" as others do, is evidently growing a new monkey gland these days the way she clung to Dilip one night on the sets of "Birha-ki-Raat" and churned all the bile in the schoolgirl-complexioned Dev Anand. Dev now scowls at Dilip and Dilip doesn't know why?

That Dilip who was once complimented for having "dark brown clear eyes with peculiar depth in them" by Snehaprabha Pradhan an aged connoisseur of filmdom, has reset and repainted those eyes to suit the requirements of his film heroine, Kamini Kaushal.

That little Madhubala has also become dramatic these days when she refused to dip herself into a stream at Ghodbunder whilst shooting a picture. She wanted "ghar-ka-pani" and Papa Attaullah added melodrama to her drama by taking pots of water from her Peddar Road home. Directors don't care what brand of water it is so long as clothes recede and curves come up. That is all they want.

That it is a pity that success is giving even the little Madhu a new sense of dramatics and making her a troublesome artiste. Can't we have at least one girl who will uphold the lofty spirit of art and not descend to the common level of painted dolls?

That Om Prakash, that Punjabi pug, knew well how to exploit the dramatic talents of film stars when he invited a crowd of them for a friendly social one evening and turned them into so many performing monkies for his Punjabi picture "Madari". It was all in fun but the coins will be collected by the pug.

That having himself stopped going, "High, Higher and Still Higher", Producer Abdul Rashid Kardar has in desperation signed up Mahesh Kaul, the man who made "Gopinath", to make two pictures for Kardar Productions. That is how filmindia's reviews become effective.

That Kardar and Roop Shorey have become great chums these days the way they eat, drink and move together. Now Meena will be all the menu in Kardar's 1950 production programme. That is good refugee rehabilitation work.

That the members of the Film Enquiry Committee are still doing good-will tours visiting studios in Calcutta and Madras and taking plenty of receptions and talking over light refreshments. And provincial governments are busy levying new taxes and imposing new restrictions on the film industry.

That let us hope and pray after the fun and festivities are over, some of the members of the Committee do suddenly remember the Indian film industry and the hangman's report that is to be prepared for it.

That one thing Sadoba Patil, the Congress boss, should not forget is the fact that some of the film people have lots of money which could be easily used as election 'phunds'. Ten lakhs is a small amount for the industry for a good report.

That film studios and cinemas are fast preparing new secret spots for the prohibition year beginning from April 6th. Anything behind the screen is legal including new and old wine.

That film actors, producers and directors had been buying whisky during February and March by cases with the result that prohibition was introduced in liquor shops a fortnight in advance.

That the wives of College Street and Shivaji Park are going to send a memorial of thanks and gratitude to Minister Morarji Desai for ushering prohibition. These gentle ladies who have suffered so long silently will now have sober husbands in their own homes for the first time since their unfortunate marriages.

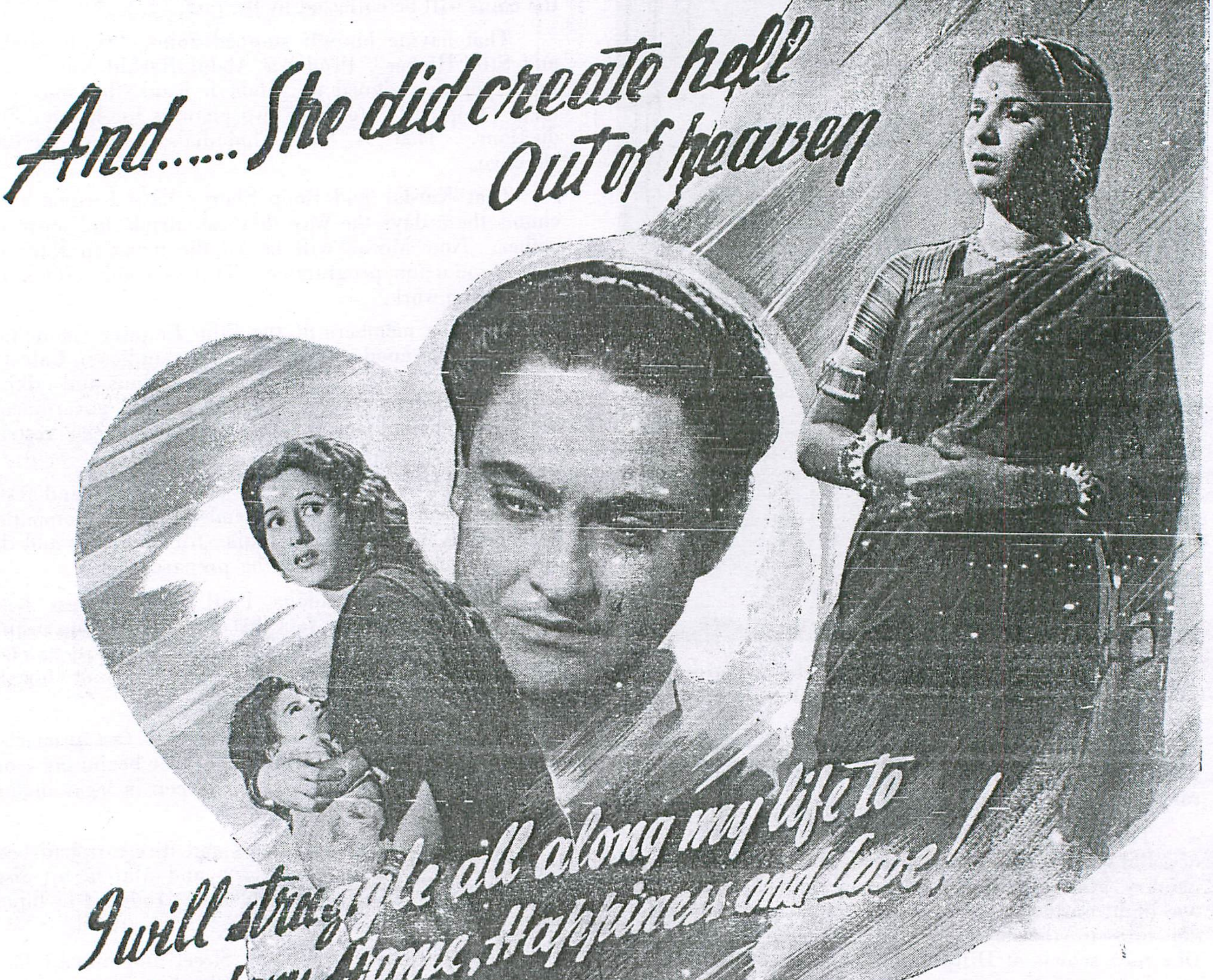
That a couple of film studios are going to open Nira Fountains for their stars and technicians. But the stuff will be consumed only in the evenings after it collects enough kick in it.

That Prohibition Minister L. M. Patil gave a taste of Nira to the Ministers and Assembly members the other day with the result that the day's session had to be wound up a little early to enable the members to ease themselves.

That the Madhyabharat Government has decided to send children over five to jail if they are found in cinemas. That is perhaps their primary training for future ministerships.

That Nancy de Scaffa, the phoney "Miss Universe" fooled Bombay's sex-starved journalists who flocked round her and discovered a million beauties in her. She

IT MAY HAPPEN! IT CAN HAPPEN!! IT HAS HAPPENED!!!


And...... She did create hell
Out of heaven
I will struggle all along my life to
defend my Home, Happiness and Love!

NISHANA

With
7 Top Stars!

M&T
FILMS LIMITED

Lyricist & Producer:	Written & Directed by:	Music:
NAKHSHAB	WAJAHAT MIRZA	KHURSHID ANWAR

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CHIRAWAWALA & CO. 104 Dadar Main Road, BOMBAY 14.

EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

ARJAN D. BHARWANI (Ootacamund)

What is your impression of slacks?

I am too old to be attracted by the ribbon on the box. I would want to know what the box contains.

What do you think of men wearing printed bush shirts?

Sissies in blouses.

What do you feel when you see one man's wife in the arms of another woman's husband at a ballroom dance?

That my wife shall always be in my arms.

If a film actress eats directors at lunch and producers at dinner, what does she have at breakfast?

She has a near cousin, a sort of a guardian, and sometimes an actor with a hangover.

What do the Pakistanis think of you?

Hell of a lot but I am this side of hell.

What has Dev Anand seen in Suraiya?

What you and I have not seen and don't wish to see.

What happens when a girl misses the bus?

She becomes Miss Gohar—spinster, producer and racehorse owner.

Are you in favour of curtailing expenditure on defence in these dangerous times?

Not till I decide to become Babumiyan Patel.

Which will be your next book after "Grey Dust"?

"The Women I Met". And hear the howl.

What has happened of the dancing girls of our princes?

They are back in general circulation.

Is there anything wrong in worshipping God through an idol?

Nothing wrong as long as you don't expect the idol to anticipate the rise and fall of cotton prices. An idol is a useful point to concentrate your thoughts on Divinity and be in tune with the Infinite.

Between law and criticism, what are politicians afraid of?

Criticism! Laws they change to suit their convenience.

Do you feel any vacuum in the film industry due to the demise of Saigal, Chandramohan, Winayak, Dixit, V. H. Desai and Durga Mota?

Saigal and Dixit have not been replaced yet.

How is it that our ministers generally talk on portfolios not concerning them?

If they didn't they would have to go silent through a life-time, as most of them don't deserve any portfolio.

Mr. Baburao, can you see yourself as we see you?

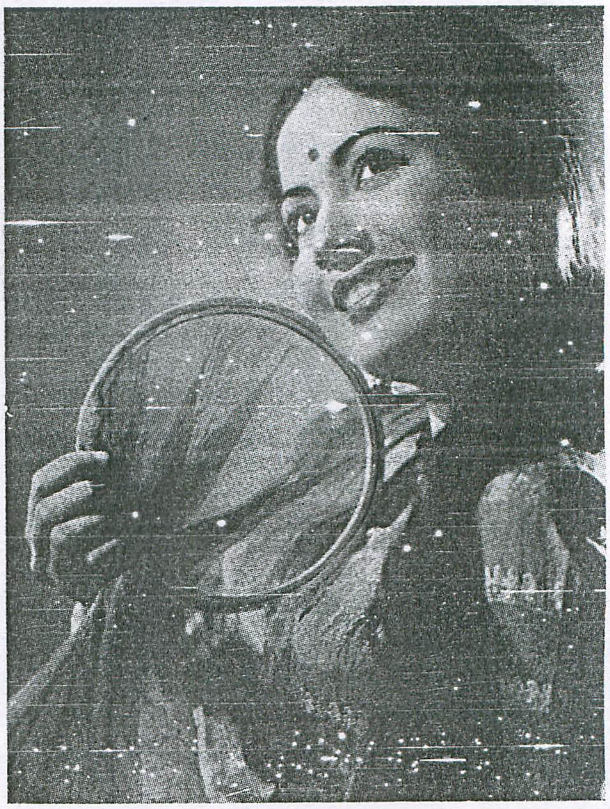
Place your mirror before me and let me see whether I can spot myself.

A friend of mine who recently returned from the United States often says, "American girls are very nice". Aren't our girls very nice too?

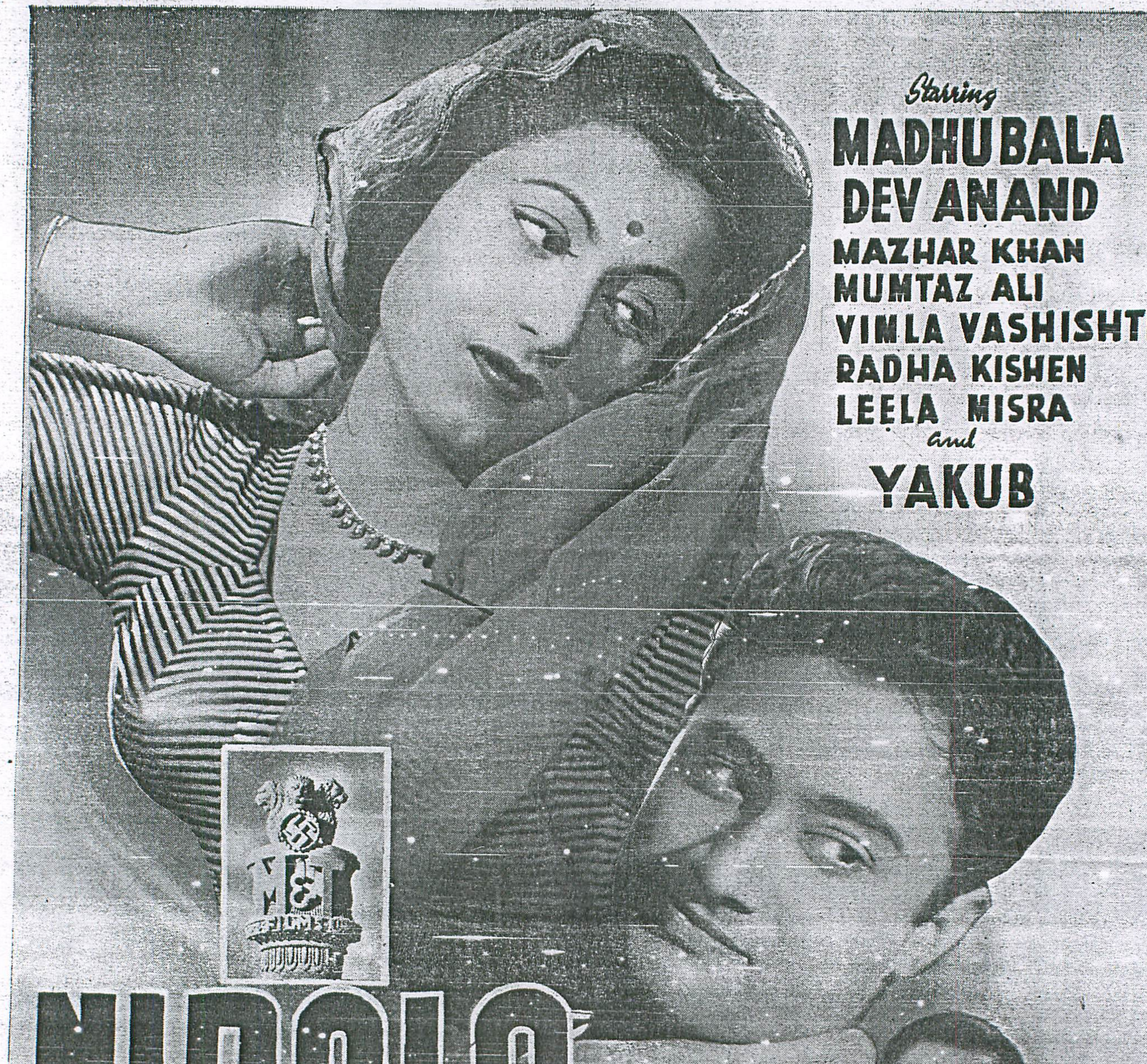
Our girls are better. They don't jabber so much.

Does Pakistan have a responsible Government in the strict sense of the word?

Responsible enough to rape Hindu women and kill over a thousand Hindus in Dacca according to Pandit Nehru.



Meena Kumari, a new starlet, adds youth and sex-appeal to "Hamara Ghar", a social story produced by Acharya Kishore Sahu for Hindustan Chitra.



Starring

MADHUBALA

DEV ANAND

MAZHAR KHAN

MUMTAZ ALI

VIMLA VASHISHTH

RADHA KISHEN

LEELA MISRA

and

YAKUB

NIRALA

by

SANTOSHI

Direction DEBENDRA MUKHERJI

music C. RAMCHANDRA

FOR PARTICULARS

M. & T. FILMS LTD.

KURLA ROAD ANDHERI, BOMBAY.

What do you think of Rafi Ahmed Kidwai?

An honest bungler with a wrong portfolio.

What is Baby Shakuntala doing these days?

Fast growing cataracts in the eyes of others.

Why are we in India prone to idol-worship?

Because with stone we build both houses and temples.

Do you really believe that V. Shantaram and Chandulal Shah never read 'filmindia'?

At least they say so very emphatically. And they are both honourable men.

VEENA CHOPRA (Jullundur)

What, Mr. Patel, if you were shut in, with the ten most beautiful women of the world, for one night?

Wouldn't that be a strain at 45? Please reduce the number.

I have been regularly reading your filmindia for a long time. I could feel your hatred for the Punjabis. Any reasons?

Heavens, kid, how did you get this impression? I love Punjabi girls in spite of their empty heads and admire Punjabi men in spite of their bragging tongues. I dislike attitudes not people.

VISHNU NARAIN SARIN (Nawalgarh)

Can man be romantic in a desert?

Romance is not a hand and sand affair. It is a symphony of Isis and oasis.

A man having half-a-dozen wives, wishes to have more. Why?

To be a Dalmia. Wives often become mascots of good fortune.

My wife is difficult to deal with. What should I do in dealing with her?

Stop dealing yourself. Let her deal for a while. You might get the trumps.

Panditji and Sardarji are like the obverse and reverse of the same coin. Do you agree?

Yes, but when you toss up the coin for luck you always lose.

Can there be a limit of patience?

Indian patience will reach its limit when Pakistanis arrive at the gates of the Red Fort.

N. S. RAWAT (Delhi)

Have you ever planted a tree in Bombay?

Moti killed it with his daily "ablutions".

P. M. SUGATHAPALA (Kelaniya, Ceylon)

Do you dream of love in a cottage?

I don't worry about a cottage but I am particular about the vintage.

P. M. CARIAPPA (Mysore)

Define decency?

Sarat Babu's exit before the elections. The Congressmen appreciated his decent gesture.

N. K. GEMANI (Bombay)

What does the design of a heart on the back of a blouse signify?

That is invitation to stab in the back.

R. K. MUKKER (Delhi)

Why are there more speeches than the leaders themselves?

Each one delivers a litter every day.

Does lipstick illuminate the lips?

It illustrates the kerchief all right.

MISS PUSHPALATA SINHA (Benares)

Some of my friends say that Raj Kapoor overacts. What do you say?

The same what some of your friends say. Raj often exhibits to invite notice. That is also art but of a lesser calibre.

MISS MALTI SINHA (Benares)

Suppose no one in the world buys your 'filmindia' what would you do then?

I would go to Benares and stay with you like the man who came to dinner and stayed to rule the house. How do you like the idea?

M. V. NAIDU (Voyalpad)

How is the heir to the Modi millions progressing?

Little Mehli Modi recently missed the prize in a baby show. Let us pray, he doesn't miss the

When the curves and contours can kill, one wonders why Gita Bali carries the burden of a knife in "Bhai Bahen", a social story of Krishin Movietone directed by Ram Daryani!

millions when he grows up. Babies that are marked for prizes often miss the prizes of life.

What is the relationship between the monkey and the madari?

It is a tiny tie of capitalism! The monkey dances and sweats and the madari collects the coins.

I cannot imagine Suraiya having any worry at all?

She has an angry gland in the neck. One of her milk pots was broken recently. Her granny has lost her bite. The film rags are messing up her personal life and auctioning her emotions with posters. Poor girl, she also has her share of worries like the rest of us.

"Ingratitude! Thy name is Congress," says one of my friends. How far is this true?

Not very far! Wait till the next elections.

Who is your family doctor?

He is an old water-lily who doesn't drink, smoke, over-eat or worry. And yet he recently acquired a duodenal ulcer and brought some humour in my life. Now I don't let him lecture to me. That ulcer cut off his tongue.

Why is Veena in the background now?

She is pushing up her husband as a screen hero these days.

S. A. SINDHYA (Bangalore)

If Nehru and Rajaji go to the plough, they are photographed but the daily toilers who work all the 365 days in a year are left unrecognized. Why?

That is where Stalin scores. He gets the peasants photographed and popularizes them all over the world. If our leaders stop glamourizing themselves and permit the toilers to come into limelight, labour will acquire greater dignity and more incentive.

MISS FUNY PALIA (Bombay)

What is the toughest decision you ever had to make?

Not to throw Pandit Indra out of a running car when he argues like a damn mule. He is the most irritating man I know in the whole of India.

T. JHUNJHUNWALA (Kanpur)

How does my surname sound to you?

In the "jhunjhun" part there is the rhythm of dancing steps but the "wala" gives out the smell of ghee which Agarwals eat.

Is there any real Communist menace in India?

There is hunger, the seed of Communism. And there is Capitalism that waters the seed.

Why has India made a common cause consciously or unconsciously with the Commonwealth?

To stop the British from sending armament openly to Pakistan. So Canada sells arms to Pakistan and thus perpetuates British diplomacy.

What was Gandhiji's greatest saving?

Pandit Jawaharlal Nehru! That is all he bequeathed to us after a life-time of prayer and fasting.

What difference do you perceive between the Indian film journalism of 1925 and 1949?

I improved a lot during the last 24 years.

Is there any fear of a third world war?

Let us wait till the second world war stops before we start talking about the third one.

S. S. SRIVASTVA (Gorakhpur)

Why are you always after Morarji Desai?

Isn't that a good man to follow? He won't lead me to a bar at least.

Why do some Muslims in the film industry change their names?

Bankers like Hindu names and business becomes brisk.

REBA D. GUPTA (Delhi)

Why don't we hear about Leela Desai these days?

She is busy taming a gorilla. And that is a full-time job.

RAM MOHAN (Delhi)

Does any relation exist between you and politics?

It is the same bread, butter and sugar relationship which affects the lives of millions today.

If you find an atom bomb at your doorstep, what would you do with it?

I would throw it into my neighbour's flat where there is a blaring radiogram.

B. YESHWANT RAO (Coconada)

Madhubala can be disturbing at times!

That is what some of her producers also say.

What is modesty on a beach?

They call it a swimming costume.

A. MUHYI (Allahabad)

Is it a pleasure to become a grandpa?

I haven't had the legitimate pleasure of being one yet.

SHAMSHER CHAND KAPOOR (Delhi)

What lover-like speech can an empty purse make?

He can fill the purse with rosy dreams and then sweat through the days to make them come true.

H. S. B. SHYAM (Bangalore)

What is labour?

A red-eyed entity in the hands of pink-eyed politicians.

What is your opinion about our leaders attending races?

Why spoil a good sport with kill-joys?

K. G. MATHUR (Ghaziabad)

Are girls more intelligent than boys?

Very often but always in small things.

Have you studied love at first sight?

Then why do you think I am wearing glasses these days? It is a result of all "first sights" I have had.

What is the bank balance of Miss Gohar?

Her black Balam.

SURESH NAKUL (New Delhi)

Give an example of fanaticism?

Reporting the recent wholesale massacre of Hindus in East Pakistan, Pandit Nehru said in the Parliament, "There was arson and looting on a large scale, men were murdered and women ravished. There were also forcible conversions and desecration of places of worship. The people could not escape because of a rigid cordon maintained by the armed police". Trapped by the police and killed by the Muslims! Do you want another example?

If Islamistan comes into being what will be the nationality of its people?

They will be all Muslims to fight non-Muslims but they will always fight among themselves and there will be no Islamistan. There never has been one in the 1300-year-old history of Islam.

Mrs. A. N. VISALAKSHMI (Chittoor)

Who is the safest director or producer with whom I can entrust a beautiful virgin for a film career?

Try Acharya Kishore Sahu. Your virgin will remain a virgin, even though she won't make a fortune with that miser of a producer.

I have never heard you making speeches anywhere. Why?

Do you take me for an auctioneer at a cattle-show?

Can you name a film star who has not cared to visit you so far?

I don't invite many film stars to my home. They have to be worthy of my wife's company, apart from the problem of disinfecting the tea and dinner crockery against the syphilitic Treponema pallidum. Though I don't believe in the blue blood theory of birth or social or monetary status, I am definitely a snob in intellectual and hygienic fields.

Do you predict a war between Russia and the United States?

Oh no! Russia is getting what she wants without a shooting war. Hungry stomachs conquer more countries than Atom and Hydrogen Bombs.

If Gandhiji had been alive today, what position would he have occupied in the present set-up?

He would have become a museum piece with only Jawaharlal rushing to see an old relic again and again.

How would you like a wrestling bout between a man and a woman?

There is the risk of the woman dropping the trophy into a cradle.

Not at you! Motilal is still too romantic for that and he has Madhubala and Manorama playing with him in "Hanste Ansu", a picture produced and directed by K. B. Lall.

H. L. THIMME GOWDA (Mysore)

Rajaji has said that he likes to be a nurse. How about you?

I won't like to be even his patient. I don't believe in a goggled old boy nursing. Give me a beautiful nurse and I am prepared to fall ill next minute. Even with the thought of her I run up a temperature.

What do you do when some one writes to you that his heart burns for Sushila Rani?

I let it burn out.

One of my friends wants to marry Nargis. Can you help him?

No. I want to save your friend.

T. K. RAGHAVAN NAIR (New Delhi)

If you don't mind, sir, how much does that geezer W. Z. Ahmed, ex-son-in-law of the late Sir G. H. Hidayatulla, owe you?

He owes me the whole of Pakistan but do Pakistanis believe in any debts of honour?

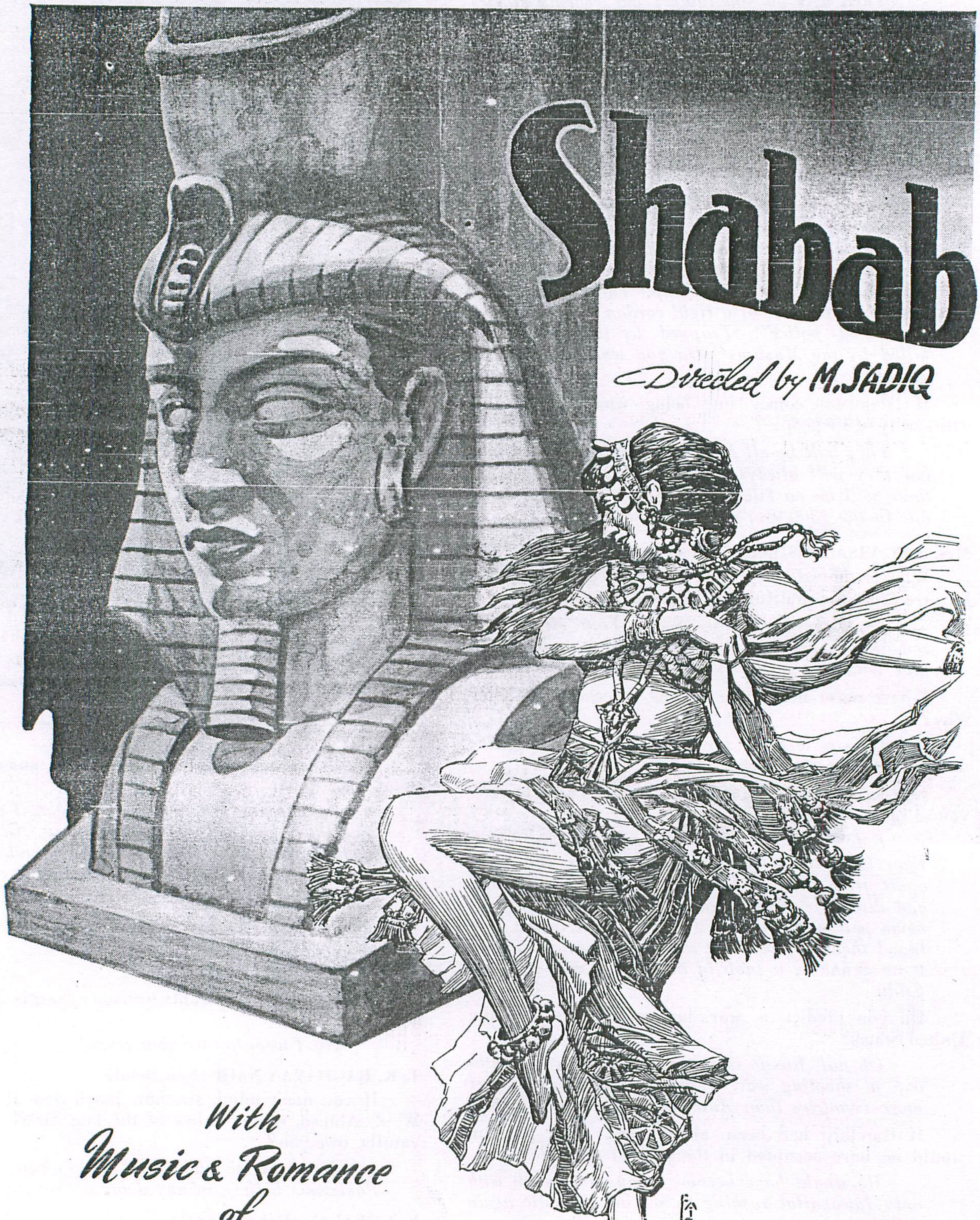
K. GOPALAN (Robertsonpet)

Between silence and gold which do you prefer?

Gold! You can buy silence with it.

Is spreading a red carpet still a tradition in our country?

OUR NEXT IS OUR AMBITION


Shabab
Directed by M. SADIQ
With Music & Romance of three Countries

SADIQ PRODUCTIONS LTD. BOMBAY, 14.

The carpet and colour we have inherited from the British who have left behind quite a few of their imperial vices for our show boys.

Why should film stars assume false names?

Isn't the whole business a game of illusion?

E. P. M. ABDUL GAFOOR (Penang)

Please tell me the date when Adam and Eve fell in love?

Must be on the Nagpanchami day i.e. the 5th day of Shravan, when they saw the serpent first. Since that day love has become a sin.

M. M. SINGH MEHTA (Jubbulpore)

When and how does an optimist become a pessimist sometimes?

In misfortune even virtue becomes a penance. Optimism is merely a dew-drop of self-hypnosis and disappears quickly in the face of adversity.

Why is a good man remembered only when he is dead and ignored during his life-time?

Good men preach when they live and bore the world with their sermons. They are obsessed with the mission of delivering a message to the world. People like virtue for occasional quotation and they rush to the dead saints for reference at convenience.

MISS GISHKA ARA BEGUM (Dibrugarh)

Are the Bombay women more beautiful than the Assam ones?

The one Assamese I knew beats a thousand Bombay beauties with her soft Mongolian face and sparkling bedroom look. She once came to wish me good-bye at the airport but ended by throwing a kiss at the plane. She couldn't break through the queue of airport officials to reach me in time.

What is the best climate to make love?

It must be a beautiful and intelligent climate in the spring of life. Then you don't need the moon for inspiration.

ROFIQUL HUSSAIN (Dibrugarh)

If there is no Baburao Patel, there will be no 'filmindia'. What will there be then?

Merely a memory with the help of which you can recall many an old smile and tickle.

P. NARASINGA RAO (Cocanada)

Is there an actor whose private life is as good as he depicts on the screen?

Prithviraj Kapoor and his brother Trilok Kapoor! If there are others they have kept their virtue a secret from me.

S. V. NAIDU (Bolarum)

If a goonda suddenly enters your room with a pistol in his hand what would you do?

I shall make sure of his intentions and then induce him to travel with me to Birla House, Delhi. I would like to die on the spot where Gandhiji finally broke away from his hypocritical followers.

How is it that our local Muslims are still under the presumption that they are still ruling Hyderabad?

Are they? Distribute some photographs of Sardar Vallabhbhai Patel and they will stop being presumptuous. His mere look sets many things right. That is why Laik Ali escaped.

Many of the Muslims do not give due respect to the National Flag nor do they applaud along with the non-Muslims whenever they see on the screen great Indian leaders like Nehru and Patel?

Their dislike for the Flag and Sardar Patel can be understood but their indifference for Pandit Nehru is shocking. Neither Nehru nor the Muslims can live that way. They both need mutual applause for survival in a secular state.

G. B. SINGH (Oorgaum)

Can film star Suraiya swim well?

She should be able to float at least. She looks like a life-buoy.

N. RAJA GOPAL (Mysore)

When does a woman hiss?

When she sees you carrying the milk to the wrong basket.

MISS SUMATI BHALERAO (Bombay)

How should romance be rounded up?

In a square bed of matrimony.

What is a non-violent speech?

Maximum words with minimum sense—a Congress monopoly.

What do the girls miss in modern boys?

Ancient culture that crowded this world.

BULO T. HARISINGANEY (Thana)

How do the nudist colonies carry on during the winter?

They probably wrap each other around.

J. P. TRIVEDI (Lucknow)

If you were a labourer in free India what would you do?

DON'T PAY MORE

The 5th edition of "Grey Dust", India's best seller, is now on the stalls. Don't pay more and encourage blackmarketing. We shall print as many copies as readers want.

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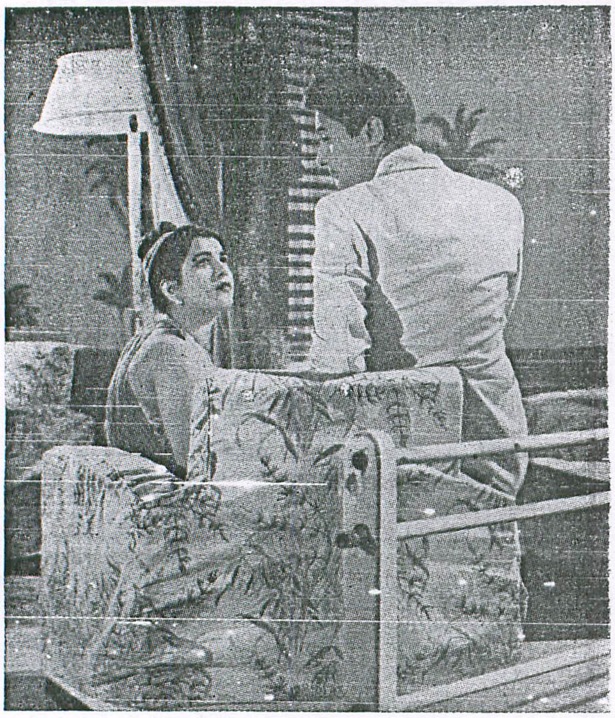


Nigar Sultana wonders what Dev Anand is waiting for being so near in "Khel", a social story of Shahin Pictures directed by S. M. Nawab.

I am and I labour twelve hours a day. I have no Birla or Dalmia to support me.

SHYAM MANOHAR (Indore)

I learnt that Kamini Kaushal is suffering from T. B. Is it a fact?

Not yet! So far every one around is getting tuberculosis reasoning their lungs out with her.

AMERI AYENGAR (Mhow)

How far do you believe in 'Rakhi' brothers?

As long as the 'Rakhi' sisters don't become a nuisance.

ASHIS KUMAR CHAKRAVARTY (Ranchi)

What is a good use of the tongue?

You can taste a good word and then spit it out.

Have you ever had a personal interview with Guruji Golwalkar?

I don't flirt with politicians. They expect too much acquiescence. A critic doesn't make a good nodding bullock.

GOPAL CHANDRA BANERJEE (Barrackpore)

Why do some pin-up girls go the primrose way?

Less to undress.

When is a wife boring?

When she quotes the same woman as her rival every time. Even while being accused of disloyalty men like some variety.

I lose my temper when I see Maya Bannerji. Do save her!

She has an ex-policeman as her husband. He will do the needful.

Alas! Madhubala too is a Muslim girl?

Yes.

What are these surnames like Ahluwalla, Jhunjhunwalla, Thanawalla—of all your readers?

There are as good as Bannerjees, Chatterjees, Mukherjees and other "jees" from Bengal.

D. WILLIAM MOSES (Tanjore)

What is adult franchise without adult education?

A cattle show.

Is tipping in vogue in America?

It is the greatest national industry employing all American citizens from the President to the porter.

The Americans gave Nehru a reception worthy of an emperor. What is the real secret behind it?

When men are treated like emperors they are expected to build an empire—in this case, extend the dollar empire.

MISS TARA R. MUDAKATTE (Belgaum)

Why is cow dung considered to be sacred by Hindus?

The cow dung has many uses in a poor Hindu home such as painting the walls and the floors, using it as manure in the fields, burning its cakes for warmth in winter etc. With the Muslim invaders ruling India, cows disappeared into Muslim stomachs and the cow dung became scarce. Anything scarce becomes sacred with the poor.

S. VENKATARAMANAYYA (Visakhapatnam)

How is the atmosphere at Rajkamal Kalamandir?

In his approach to work, Shantaram is a very serious and sincere man and he expects the same behaviour from his people in the studio.

BISHNU PRASAD ACHARYA (Sambalpur)

Can India maintain her neutrality in the event of a third world war?

Isn't that the only masculine gesture left to an unarmed nation?

Why don't you become a cinema actor?

And live in the mirror all my life? I am a home builder—an architect by instinct.

B. B. L. KAPOOR (Nawalgarh)

What is the place of humour in human life?

Humour is the pickle which makes pleasure pungent and pain palatable.

Where do you store your money?

In the readers' and producers' banks. And their bankers are swines.

Whatever his shortcomings, I feel that a Communist is the most sincere friend one can get. What do you think?

With Congressmen letting us down, the Communists are looking more friendly these days.

What, in your opinion, is the most peaceful profession?

That of a dead body. All the noise around doesn't affect it.

J. N. NIGAM (Kanpur)

Do unofficial marriages take place amongst the film stars and if so, what is their outcome?

The outcome is a new income.

BISHAN SAHAI (Ghaziabad)

Some people say that the story of 'Apna Desh' is the true story of Pushpa Hans. Is it correct?

That is a compliment to the artiste but not to the woman. At this rate Shobhana must be accepted as Sita. Ask her whether she likes to be one.

Do you agree with Pandit Nehru that India is rather underpopulated?

His family is. And that is why we are short of foreign ambassadors.

Can you draw cartoons?

In words only. Lines frame faces, words describe acts.

MISS SHAILA RAI (Salem)

My father sees only those pictures that have been passed as good in your filmindia. Due to this none of us can see our favourite actors often. How do you remedy this?

That is a wise father you have. He takes an intellectual value from his hard-earned rupee. Being a judge himself he knows that a critic also needs long training and experience to give a verdict on pictures. Follow your father, child, and you will be happy.

Like the American film magazines why don't you publish the private lives of some of our leading stars?

The private lives of stars are already public scandals. News needs novelty to be attractive to the readers.

C. S. S. RAO (Mysore)

Who is the youngest film producer in India today?

I don't know whether Raj Kapoor's son has started producing yet but if he has not, his old father should still be the youngest. You can never be sure of these Kapoors of College Street.

Are professional baby-sitters employed in the houses of film stars while they are on the sets?

The husbands are there. They sit with the babies and play with the 'ayahs' (maids).

Have you heard of the proposal to manufacture raw films in Mysore? If so pray, what will be its effect on our film industry?

I don't think the project will be successful. Manufacturing a bye-product with a restricted market cannot be a paying proposition. The film industry will still have to import its raw supplies from overseas as at present.

GAYA PRASAD TRIVEDI (Lucknow)

If Minister Morarji were a king for a day, what would he do?

He has been a king three years now and we are suffering from dry-rot.

S. V. KALGUTKAR (Poona)

Do you sell or change your car every year?

I don't buy a car with the taxpayers' money.

RAMESH KUMAR (Calcutta)

What is a toy to a little boy?

His provocation to express his brutal and murderous self.

MISS INDRA RELAN (Patiala)

What is the magnetic power in a woman which attracts a man?

The weakness for sex in the man.

Chasing young girls is a common practice of college boys. Any remedy for it?

Isn't that a compliment youth pays to youth? So long as the boys behave and don't annoy the girls what's wrong with this natural way of admiring a girl?

EHSAN U. KHAN (Bilaspur)

Can you be lulled to sleep by a bewitching damsel?

But who wants to sleep in company like that? I would put the dial of time into reverse gear and lend a new lease to the waking hours.

IKRAM U. KHAN (Bilaspur)

What is the difference between appetite and hunger?

Appetite is a democratic hunger while hunger is a Bolshevik appetite.

Whenever Nargis becomes sad, the screen becomes pathetic. Here she is behind the bars in "Pyar-ki-Baten", a picture of Nargis Art Concern.

Why do Socialists also put on the Gandhi cap?

To emphasize their "pedigree". They are proud of their parentage but not of their brotherhood.

SHANTI VOHRA (Delhi)

What do you think about Raj Kapoor's future in the film industry?

Raj Kapoor is a homing pigeon and love and peace in his home would decide his future. The lives of all successful people are stabilized not in their field of work but in the warmth of their homes and hearths.

A. C. MOORJANEY (Poona)

Is your stomach the graveyard of goats?

No. The goats go in and dig my grave these days.

Do you think that a date is a fruit?

A forbidden one, if Adam has only designs and no intentions.

Do the lazy people live longer?

Yes! The human body can't stand the wear and tear of active life too long.

BISMIL PATHAN (Ahmedabad)

What does a woman politician lack?

The cheek and brass of men to lie glibly.

What are diamonds?

Stones with which we ascertain the weight of the Aga Khan.

What is your favourite topic in politics?

Nehru's speeches in the mornings and Morarji's restrictions in the evening. The sleeping hours are not yet inhibited.

UDHAV M. DAGA (Bombay)

What is the last stage of love?

Olympics for prospective fatherhood.

Where is your pet Veeraswami these days?

Holding his kerchief under her big nose all the while. He makes an attentive husband.

Do you ever compare yourself with anyone else?

There is none to compare with. I am an odd piece in this big Indian museum.

What does your neighbour think when you love his kiddies?

I don't love them and thus don't give him a chance to misunderstand.

When you do not answer my questions, I think you cannot answer them?

That is right! Most of your questions are stupid and childish and some of them are repetitions of what others ask.

RANI KEJRIWAL (Kanpur)

Which do you prefer: cottages converted into palaces or palaces converted into cottages?

I don't like this conversion business. Let the State take the palaces and people own the cottages.

G. SUBRAMANYAM (Madras)

Did you ever lie?

I am not a professional like Zafrulla of Pakistan. But my amateur status can't be easily challenged.

Do birds sing?

Yes and lend their caste to our film crows.

MISS MOHINI G. A. (Bombay)

What is thought without emotion?

It is a kiss without flavour.

K. A. PATNA (Madras)

What is the difference between Madras Marina and Bombay Juhu?

The Marina in Madras is a better place than Juhu. Juhu has fishermen on one side and filthy people on the other. Between the two you get various smells that upset your appetite.

KULDIP SINGH (Jalgaon)

Why don't they plant fruit-bearing trees along the roads?

Even a fruit needs a garden to be sweet and legitimate. In this world of convention and hypocrisy even the best roadside fruit is but an apple of sin.

MISS NARGIS (Mercara)

At what age did you marry first?

At eighteen! Since that time I have not got out of this chronic trouble.

AKHTAR YUNUS KIDWAI (Lucknow)

What do you think of love making in a cinema house?

There is so much of hatred in this world that love anywhere should be encouraged.

Is there any reverential personality left after Gandhiji?

If memory is a personality it is still at Rajghat.

DIGVIJAI SINGH OAHMA (Meerut)

I am afraid Mr. Patel, Ramola and Kishore Sahu ..... I mean?

I know what you mean. I am also afraid these days.

What would happen if a few Godses are added to this world?

We are short in stock of saints to murder. The Godses will have to rehearse for another two thousand years.

How should we handle a man who is becoming Red?

Bleed him and make him anaemic. That is an ancient remedy for high-blood pressure.

SUDHIR BHUSAN GUHA (Calcutta)

What is a curtain lecture?

A curtain lecture was once the sole privilege of a wife who took her "mosquito" inside the curtain and beat him with words. Nowadays ministers use this method to silence embarrassing journalists. Sardar Vallabhbhai Patel gave curtain lectures to princes and wiped them off the map of India.

Shyama has an infectious smile. She adds sex-appeal to "Chhoti Bhabhi", a social theme of Filmkar Ltd.

My sister cannot digest her meal without a copy of "filmindia" on the dining table?

I know! She wrote and asked me for a cure for her chronic constipation and I prescribed "filmindia". I am glad the prescription is working.

S. M. GHOUSE MOHIADDIN SAHEB (Cuddapah)

Why cannot you have a statue of our beloved leader Mr. Jinnah by the side of Mahatma Gandhi?

Mohiaddin Saheb, your place is in Pakistan where every citizen is a walking statue of the late Quaid-e-Azam. Muslims who feel like you have no place in a secular state.

MISS VIMLA CHAUDHRI (New Delhi)

"Heart is only for giving away," says a poet. To whom have you given your heart?

My heart is like a football. Every time I kick it towards a goal, the goal-keeper returns it with compliments of the season. The exercise which it gets in this constant process, has however made it big.

S. HANUMANTHA RAO (Waltair)

Why is Nehru so fond of the Mountbattens?

Am I not fond of Pandit Indra? People often have odd friends.

MISS GANGU KUSHALPA (Mercara)

Is it true about Nargis and Dilip Kumar?

It is true about Kamini and Dilip. But what is 'it'?

I say, why don't you visit Coorg? There is so much to see here.

Send me your photograph and I'll decide how much is there to see.

BRIJINDER MOHAN CHOPRA (Simla)

Why don't we find Sikhs acting in pictures?

Beards stop them but not their women who have joined the screen recently.

D. SATYARAJ (Miraj)

What is food for a refugee's thought?

Let him repeat his tragic story with all its gruesome details from generation to generation till the day of reckoning arrives some day.

What is hope for a hungry man?

Not Communism because in Soviet Russia also there are hungry men. Only work produces food—not politics.

F. J. A. SOMJEE (Bombay)

Can you ever win a woman in argument?

I never argue with women and waste my time. I cut short their enthusiasm to do so with a snap decision. It is a bit old-fashioned to do so but it saves you a lot of breath.

MISS AGNES FERNANDEZ (Bombay)

From where does the Filmindia get its stock of paper? There is a peculiar smell from the paper which irritates me.

It irritates me too but why don't you write to K. C. Neogy, our Minister of Industries, New Delhi and ask him to give me a license for importing as much paper as you readers require? The smell you complain of comes from the injustice and inefficiency of New Delhi.

M. Y. KOLA (Mangalore)

How was Nargis in "Aag"?

She caught fire but Raj poured "Barsaat" over her and the flames subsided.

MRS. RADHAKRISHNAN (Ramgarh, Bihar)

How do you look upon an inter-communal marriage?

All the trouble in this country starts over the Hindu-Muslim marriage. This union begins with an outrage on religion and often ends with the rape of the masses. The other inter-communal marriages don't create such fanatic religious heat as the Hindu-Muslim unions do.

P. D. SAMSON (Bombay)

What is the method of kissing a girl without getting the lipstick?

Change the time-table. Try early morning. It is a good time for pale kisses.

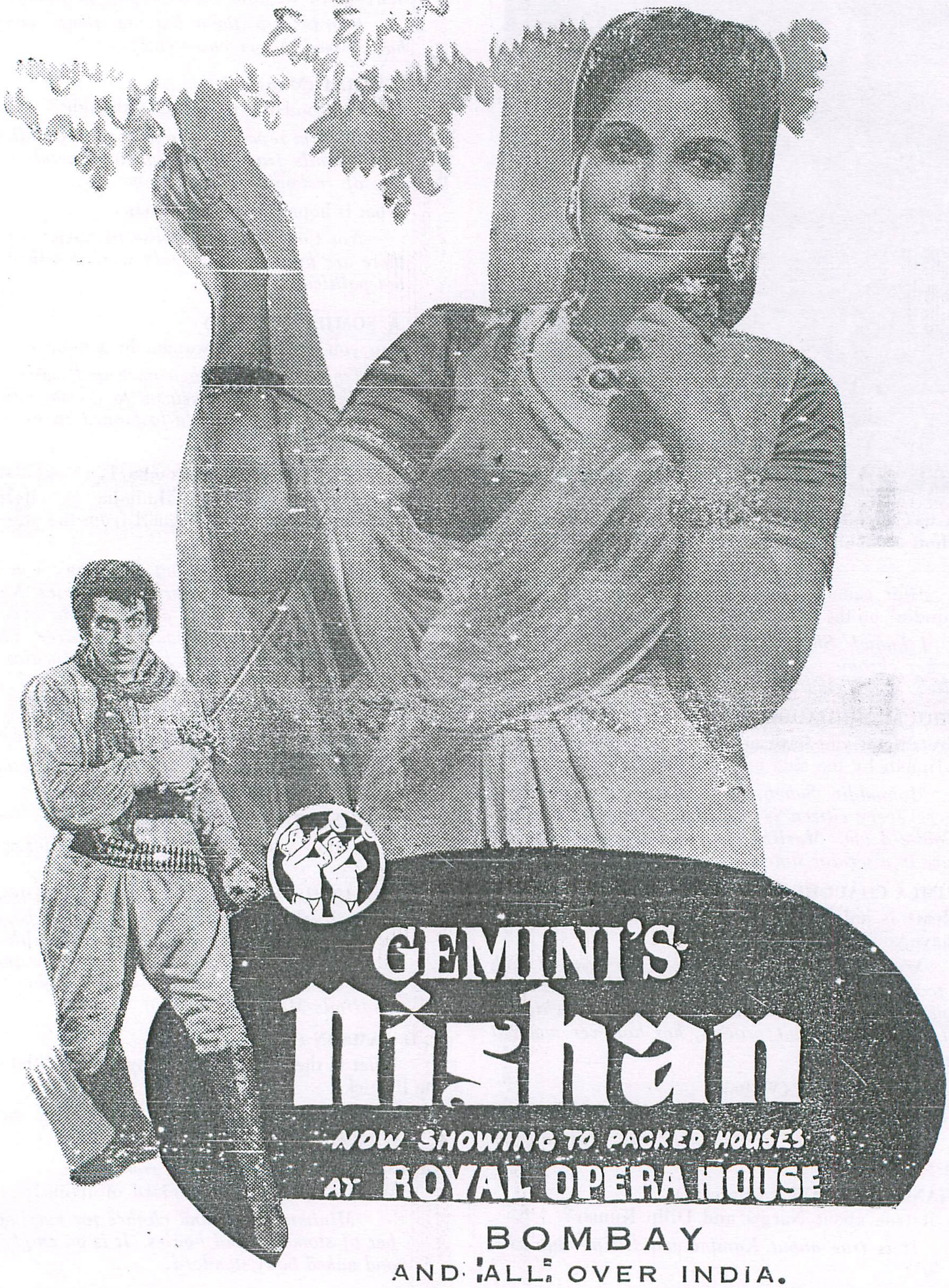
CHANDRABHAN AGARWAL (Seoni, C.P.)

What is the Indian standard of living?

Minimum food and clothes for maximum number of stomachs and bodies. It is an empty stomach and naked body standard.

SHOWING TO EXTRA AUDIENCES

HEADING FOR ITS
SILVER JUBILEE


GEMINI'S
Nishan
NOW SHOWING TO PACKED HOUSES
AT ROYAL OPERA HOUSE

BOMBAY
AND ALL OVER INDIA.

MADHAV KUMAR (Balrampur)

Great men have tails. Have you any?

I have pigtails which have to be oiled, dressed and looked after. They are an expensive hobby.

T. K. PATTABHIRAM (Secunderabad Dn.)

What is the difference between Malabar Hill and Matunga of Bombay?

The ministers live on Malabar Hill, their clerks live in Matunga.

BISHWAMBAR DAYAL SINHA (Benares)

I find my life not worth living. What should I do?

Why should people from Benares ask this question? There is the sacred Ganges with a bosom big enough to receive the sins and sorrows of millions of Hindus.

A. G. V. RAMA RAO (Colombo)

What are the types of dreams you get?

These days I see the horrors of East Bengal where the innocent Hindu women are raped and butchered. My nights become one long spell of anger and anguish in spite of our secular Constitution and Gandhian teachings of tolerance. The Hindus are paying more than their share for the freedom of the country.

M. VASUDEVAN NAIR (Puthiyara)

Where was this Anoop Kumar all along?

He was giving his brother, Ashok Kumar, time to grow old.

JAGDISH PRASAD JAIN (Hapur)

What is confession?

It is often the brushing off the mould of age from sin and polishing it up for fresh presentation.

SHANTI SWARUP GUPTA (Delhi)

What do you think of the 'miss a meal' movement?

A patronizing gesture towards our starving millions. If we can't feed them, let us not at least insult them by such frivolous gestures.

UMESH CHANDRA AGARWAL (Lucknow)

What would happen if women become fireproof like Sita of olden days?

There would be no stove tragedies and one method of escape from a bad husband would be denied to the harassed wife.

O. N. CHOPRA (New Delhi)

Who has derived the maximum benefit from our country's freedom?

The Muslims! Their sins have been forgiven and forgotten.

L. S. GOPALA KRISHNAN (Calicut)

Which statesman has set up the record for telling lies and bluffs?

In the Pakistan Derby of Liars, Zafrulla is still leading by streets, though Liaqat and others are galloping well these days.

Who is the wealthiest person in the Indian cinema world?

The Chand Brothers—Kapur, Keval and Zaver. In trying to help the producers, they helped themselves so much that they ended by being multimillionaires for no fault of theirs. And they blush with modesty when people compliment them on their unique success. Poor chaps!

PROF. S. N. KHOSLA (Delhi)

Do you think India will become self-sufficient in the matter of food by 1951?

No! It has never happened since Ram Rajya because King Ramchandra named Hanuman as our monkey-god and thus gave a religious protection to millions of monkeys who raid our fields and larders and keep us starving.

K. S. RAMACHANDRAN (Coimbatore)

Shall we treat Pakistanis as friends or foes?

Do friends rape our women? Do friends burn our houses and turn us out? Do friends rob and loot us? Do friends murder us? Do friends want to go to war with us? And all this when every Muslim in our country is treated like a brother and protected as such. Can you make up your mind now?

PREM CHANDRA MATTEY (Mathura)

Government requires 36 inches chest for Commission in the Army. Will it be possible in 4 chhattaks of wheat?

What about the tons of words we are asked to swallow every month? Don't they help chest development?

J. CHANDREN (Hubli)

Which is the greatest indoor sport?

Marriage. It is a rough game in which the players get plenty of scratches.

TILAK RAJ BATRA (Srinagar)

Are you a disciple of Gandhi?

No. I am merely his admirer.

M. SUBRAMANYA (Anantapur)

I am an engineer full of ambition to become a film actor. What do you advise me?

We have plenty of rotten pictures. We want some rotten houses. Build them.

KAILASH NATH BHARGAVA (Allahabad)

I love you too much Mr. Patel. Had I been a girl I would have married you but alas!

I am not worrying about "had-I-been". The regret is about those who already are and wish to be picked up.

MRS. J. A. De SOUZA (Bombay)

What is a girl to do when she has talent, strength and ambition but no finance?

Marry finance.

SARJERAO G. INAMDAR (Bombay)

Why are music-directors fond of Punjabi tunes?

Because most of our music directors are Punjabis and they don't know any other music or for that matter any music. Half of them have been *street singers and luck has changed their pies into rupees in an industry where art is cheap and quality is unknown.*

G. C. MATTA (Bombay)

I have heard that our questions are answered by a paid servant employed by you. How far is it true?

Your information is partly correct. The firm pays me to answer your questions.

MAHESH (Kanpur)

Have you ever felt the rough end of your wife's tongue?

In our family women have no tongues. We cut them immediately after marriage. The Banjaras are a patriarchal race ruled only by men. Even my highly educated and talented wife accepted this racial ritual when she took me as her husband. Amongst the Banjaras, there are therefore no henpecked husbands. That doesn't however mean that we tyrannise over our women. But we love them like men and not lick them like sissies.

DHRUB PRASAD (Siwan)

What is political bankruptcy?

A reference to U. N. O. The official assignees there talk and talk but never pay any dividends to the creditors.

What is your reaction when you read a debate in the Indian Parliament?

I feel like a mourner over my own dead body—crying for something that will never happen.

R. C. WHIG (Delhi)

What happens when sweepers go on strike?

The provincial governor's wife comes out to sweep the streets, gets a photo taken, gives a sermon and runs away before the stink of the refuse burns her sensitive nostrils. After that the sweepers come back to work and clean the streets again.

Have you any secret information about Mr. Liaqat Ali Khan's visit to Russia?

I am not a newspaper journalist to indulge in political kite-flying. I am a critic and comment on events.

What is your opinion about false teeth?

They make the smile less sincere and the accent on abuse more distinct. They lend to the present a pale complexion of the dead past and give the stomach a longer lease.

MISS SULOCHANA CHAUDHARY (Bombay)

Why are women so fond of ornaments?

They like to see a decorated mirror in which ornaments often look more beautiful than the women.

MISS URVASHI KUMARI (Delhi)

What follows the darkest hour?

Half-tones of misfortune with the faintest glimmer of hope.

Will you stand as a candidate in the coming elections?

No. I don't believe in being a dumb representative of dumb millions. The party politics practised in our country demand only dumb-bells for legislatures.

MISS VINODINI CHAUDHARY (Bombay)

Why is the mother-in-law dreaded so much?

She plants her frustrations in her daughter and the daughter takes them to the marital bed.

Do you look up the papers for a new ban on our liberty every day?

I have a photograph of Morarji Desai in my home. I look at it and give up the struggle for liberty. It is no use, because the liberty I want is not the liberty he thinks of.

R. A. PATANGE (Bombay)

Is there any Parsi actress in the film industry?

We had Veera before but now she has no caste, creed or religion in law.

MOHD. AMEENUDDIN (Karachi)

Is the age of chivalry dead?

Evidently, seeing even the faithful raping innocent women!

GHULAM MOINUDDIN (Hyderabad Dn.)

Can you tell me what is the aim of the Government of India in using, in broadcasts as well as in the newsreels, a language which 99% of the population of India cannot understand?

The Muslims in India don't yet constitute 99% of the country's population. They are hardly 12% and democracy demands that the majority must be served first.

RAMESH (Lucknow)

U. S. A. and U. K. praise Pandit Nehru but support Pakistan. Why?

Because Stalin is nearer Pakistan than India.

MRS. SUBROTA BOSE (Calcutta)

How many producers do you think, understand and appreciate what you write? Do they employ interpreters?

No interpreters! They just misunderstand and depreciate all that I write. That is the only way to save their mirrors from cracking.

RAMCHAND JIWATRAM (Bombay)

Why is it that the Congress Government has adopted the Western mode of attire for the police and the Services, leaving the Ministers of Congress to appear in any dress they like be it shirt or dhoti?

If they wrap the police and the army in dhoti, the boys will have to leave the dhotis behind while chasing the goondas and the enemy. The Western dress is more suitable for regimented brutality. The dhotis are handy for peace-time private excursions. Watch the parachute army at Marine Drive and you will know what I mean.

M. A. ARIF (Calicut)

What do you think of Morarji Desai's attitude towards our film industry?

His attitude won't affect the industry any *more. The industry will now be a victim of the central mess.*

Is Naushad the king of melody?

He is a Hawaiian Hoodoo chief who has poisoned Indian music with Western tom-tom.

GHULAM MURTAZA SHAIKH (Patna)

How to elope with a girl?

Do you need to be told the technique?

C. D. MANDLOI (Saugor)

Please excuse me, but if you are given the job of a sweeper, what will you do?

I will sweep better than others. And you are excused for asking this question.

M. SESHAGIRI RAO (Guntur)

Who introduced the purdah system in India and why?

The love of the Muslim rulers for their own women and other peoples' women.

What sort of a dog is yours: a barking one or a biting one?

Moti is a complex personality. He barks first and then tries to find out what he has been barking at. He bites first and then wonders why he did it. He is never sure of himself. I think he has been listening to the broadcasts of our Congress ministers.

V. MADAN MOHAN (Guntur)

How can a man belonging to the middle class, have a motor car, a radio, a dog, sons studying in the college and a secretary with a salary of thousand rupees per month?

By American middle-class standards, I ought to get a month's leave every year in addition to two free days every week and all public holidays. I work 12 hours a day and 30 days in a month.

P. K. RAI (Lucknow)

Is there an end to love?

Certainly! You can set fire to a home merely to cool your desire.

S. DAYARAM (Ootacamund)

What did the common man gain after the inauguration of the Sovereign Indian Republic?

They got a President to worship and a Constitution to recite. What more does a crowd of idol-worshippers want?

Will the efforts of U. S. A. succeed in stopping the spread of Communism in Asia?

No, not as long as the Americans want dollars for the food they burn. The burning stomachs in Asia will one day burn the world.

MOHD. YAKUB KHAN (Cachar, Assam)

Are you in favour of our girls dancing in night clubs?

Where are the night clubs and where are the girls? I would like both for a little escape from a dry, sugarless day.

Manorama has a charming role to play in "Hanste Ansu", a social theme produced and directed by K. B. Lall.

INDU MEHRA (Calcutta)

Why is it that in spite of our national government, the economic position of the masses is gradually (or should we say rapidly) worsening?

Sowing words brings home only a babel of cries and not a bushel of rice.

P. G. JOSHI (Poona)

Do typewritten questions attract you more than handwritten ones?

As long as the hand-writing is legible I don't mind how questions are sent but I require some space between two questions to enable me to write the answers.

CHANDRA KISHORE ASTHANA (Azamgarh, U.P.)

Who is your favourite leader?

Baburao Patel. He leads and I follow. The others take me to their camps, this man brings me home.

G. NAYAK (Mattili, Orissa)

My marriage is to take place in the near future, but for want of money, it is likely to be postponed. What shall I do?

When there isn't enough to marry, how the hell can you pay for multiplication? Don't be a fool and land an innocent woman into trouble.

UPENDRA BHATT (Jog Falls)

How many kinds of arts does your wife know?

Singing, dancing, acting, gardening, housekeeping, entertaining, writing, massaging, shoe-

shining, sweeping, working, smiling and loving—all around me. She is a versatile woman.

HARIHAR SHAW (Dumka)

What does a dedication to an animal in spite of so many human beings denote?

A tragic realization of true values of life.

P. VENUGOPAL (Tellicherry)

Why do men set a trap for ugly ducklings?

Not unless they have bank balances. If they can't get money and honey both, they must at least get money.

Oh, Mr. Patel, if a minister's daughter can't laugh, what is the poor thing to do?

She can swallow a large portion of her laugh and give out a little hypocritical smile to keep her father company.

G. V. BHARATA RAJARAO (Madanapalle)

When does a mistress face distress?

When her mirror acquires wrinkles of age and her man becomes too busy to be regular. Men take mistresses to excite the mind and rejuvenate themselves and only youth can excite and revive. Old Cleopatras can get only dead Antonys.

AKHIL CHANDRA BOSE (Kanpur)

Why does Pandit Nehru speak every third day?

I thought he spoke every day. Or is it every three hours like a dose of medicine?

In "Jogan", a Ranjit picture directed by Kedar Sharma, Nargis looks more charming than ever before.

R. C. BHANDARI (Jodhpur)

If politicians had no ears!

They wouldn't have spoken so often. They have long ears and they love their own voice.

K. E. AMBI (Changanacherry)

I presented a copy of 'filmindia' to a girl friend of mine as her birthday gift and she told me that she had never received anything so nice!

Now she will have twelve birthdays a year.

Lt. Col. M. CHANDRA (Jullundur)

Please suggest a way of deliverance from our imitation saints?

When film producers started reviving mythology on the screen, people in the beginning flocked to see these celluloid saints but gradually as the crowds fell off, these celluloid saints disappeared from the screen. Saints are idols created by stupid crowds. Stop crowding round these imitation white-capped saints by boycotting their meetings and watch them disappear from the public scene.

G. JAYANARASINHA RAO (Masulipatam)

When going through the Constitution of our newly-born Republic and pondering over the assurances of our leaders in Parliament and on public platforms, I feel proud of our National Government. But when I have to stand in a queue for sugar and rice, I rather feel that I have committed an error in electing the present government. What is wrong with me?

You are in a grand company of millions, suffering from political myopia.

Females have more belief in nudism than males. Why?

Probably they show something that has always been covered and with women nudism leads to imperialism in the home.

Why do dogs always bark at the poor?

Because they are the poor who don't belong to his master. Dogs also believe in party politics these days. My Moti also hates dhobies and postmen because of their habit of frequenting other homes.

V. M. BALACHANDRAN (Quilandi)

Madhubala always reminds me of a typical Malayalee girl?

Then film producers should rush to Malabar and get a couple of hundred Theas at least. The film industry needs girls very badly these days.

NARAYAN PATHAK (Bombay)

After reading "filmindia", cinegoers entertain a feeling of reverence for you.

But they should carry that feeling a little further and stop seeing pictures which I condemn if they want the industry to improve. But on the other hand I find some of them going to such pictures merely to check up on my reviews. This intellectual hostility benefits the producers and incidentally rotten pictures get a longer lease.

What are your political leanings? For whom will you vote in the next elections?

Having been a Congressman for 27 years, I *shall naturally vote for the Congress. But as a critic I shall continue to criticise the white caps till we get a government we deserve as free people.*

R. D. SHARMA (New Delhi)

Should a man be frank with his wife?

With a wise and intelligent wife.

A. V. NARASIMHAN (Hyderabad Dn.)

"Love thy neighbour as thyself", do you hear me?

Try that on Pakistan and tell me the result.

Where will the armament race between U. S. A. and U. S. S. R. end?

In the graveyard of millions.

How do you manage a surplus budget every month?

I am not a Congress minister to indulge in silly fads like prohibition, stopping of races etc. I am in a business in which a rupee has to earned with toil and tears and not merely by tax and talk.

K. C. BADRINARAYAN (Bolarum)

Are you afraid of people talking about you?

I am afraid of their stopping the talk. As a journalist I have also to be in the news to keep the home fires burning.

What are the necessary qualifications to become an ambassador?

There is only one more qualification left now in the Pandit family. Try your luck by wooing her.

MAJOR MURARI SHAMSHER (Kathmandu, Nepal)

Do you believe that 'knowledge is power'?

For me it is a living. Unfortunately most of those in power these days are idiots.

PRITAM SINGH (Jalgaon)

How long will it take to carve another Pakistan out of the present India?

Not long if the present Muslim appeasement policy continues.

N. RADHAKRISHNA RAO (Vizagapatam)

Do you think that prohibition is national planning?

Yes, planning for cottage distilleries. India will soon become Scotland with distilleries every ten miles.

Who is greater: Truman or Stalin?

Truman is a five-year man. Stalin is history.

J. M. LALL (New Delhi)

What are your charges per query?

A grain of novelty and an ounce of intelligence. That is all the price I demand.

When should a man be called pregnant?

When he stands on a soap-box at Chowpatty, white cap on head, waiting to vomit his pet bile on stupid and trusting crowds.

Y. C. WHIG (New Delhi)

Have you any good wishes for people you don't like?

I don't dislike anyone though sometimes I get angry with some.

You say that you like women's company immensely. But do women like yours?

Don't they? They would love to cut me into bits and take the bits home as pickle to flavour their life.

What is the difference between a man's prayer and a woman's prayer?

Man prays with fear, the woman for favour.

How much money do you smoke away every day?

Six rupees! These white caps have made everything expensive. You can't even scorch your own lungs without paying them a tax for it.

B. VASWANI TIKAM (Agra)

What is the housing policy of the Government of Pakistan?

Have you seen a cobra swallowing a rat and turning the rat-hole into its own shelter? That is Pakistan's housing scheme with the Hindu rats killed, raped or driven out. Pakistan is a cobra-colony.

NAGARATNA (Mysore)

What makes a pompous public speaker crestfallen?

When someone in the audience gets up and says: "Tell us another".

Rehana lights up a million hearts in "Bijli", a social story produced by Acharya Kishore Sahu for Hindustan Chitra.

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*C.P., C.I. :-***M/s. Shyam Film Exchange Ltd.,** Bhusawal.

Contact :- **NIHAL FILM CORPORATION,**

73, MAIN ROAD, DADAR, BOMBAY 14.

When do a star and a producer "go partners"?

When the producer is hard up and the star has surplus.

JAWAHARLALL DOOKUN (Mauritius)

Stop editing filmindia and be a politician?

And stop writing sense and start talking nonsense? And lose your two rupees to boot?

JAGDISH KUMAR JOSHI (Allahabad)

What is wrong with Miss Nargis in "Barsaat" who always twists her nose up at intervals? Is it peculiar to a fisherwoman?

Her nose is fixed that way to operate at intervals whenever she sees Raj.

BALWANT SINGH JAMWALL (Jammu Tavi)

Do you think it is justified that military officers should also go on delivering speeches like our so-called leaders?

That's all we do in this country—speaking. Even Morarji's policemen, the Kamtes and Bhamtes in uniform, give lectures these days. Why then deny this popular vocal exercise to our military boys? Let them have their round! A million words more or less won't sweeten our cup of tea.

S. N. MITTRA (New Delhi)

The Republic Day procession in New Delhi on the 26th January looked like a funeral procession. Lakhs of people were standing like statues. What was the cause?

Wasn't it a funeral of colonial imperialism?

MRS. CHANDRAMATI (Cannanore)

As a measure of economy, why can't our ministers travel less and earn less travelling allowances?

The Bombay ministers have promised to do so this year but then they had given so many promises in the past which they have not yet fulfilled.

DR. DILIP R. THAKKAR (Bombay)

Had you been the Prime Minister of India today what would you have done during the present East Bengal crisis?

Knowing fully well the usual growling but ineffective politics of England and America who failed to help China, I would have signed a non-aggression treaty with Russia. Having done that I would have marched into East Bengal with our armies and conquered the province within a month. After that I would have gone a step further and conquered Burma. We would have thus got jute, rice and peace. And after all this I would willingly allow the tall talkers of U. N. O. to get themselves hoarse protesting for the next six months. The U. N. O. has tongues but no arms to impose its decisions. And tongues can be neutralized by cultivating deaf ears as Israel did recently by occupying Palestine without blushing.

We lose our "cold" wars with Pakistan because of our inhibitions about a shooting war. If we call the bluff in East Pakistan once, West Pakistan will be suing for peace within a week—and on our terms.

But all this requires courage, a virtue unknown to shivering idealists who wear the blanket of secularity and sleep over our misfortunes. These "to-be-or-not-to-be" Hamlets of Indian politics are today mainly responsible for all our miseries and misfortunes.

The one who, however, surprises me the most these days is Sardar Vallobhbhai Patel. He has the face and brains which scare Pakistan and he is not using both as a patriot these days.

It is lucky for Pakistan that I am not the Prime Minister of India.

25 PRIZES EVERY MONTH

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st prize: Rs. 90/- and one copy of "Grey Dust", 2nd Prize: Rs. 70/- and a copy; 3rd Prize: Rs. 40/- and a copy; 4th Prize: Rs. 30/- and a copy; 5th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

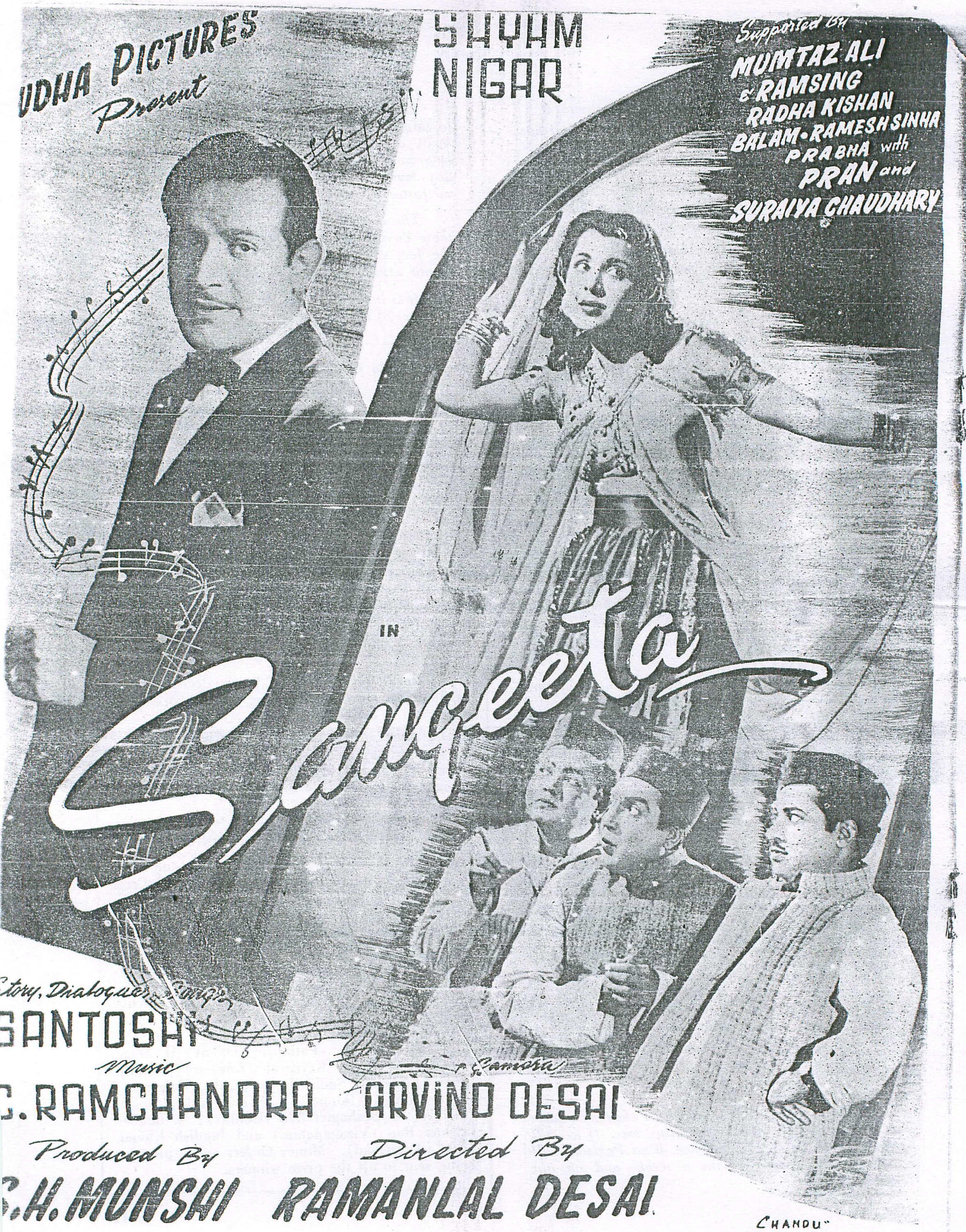
A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR APRIL

1st Prize to M. V. Naidu (Voyalpad); 2nd Prize to Vishnu Narain Sarin (Nawalgarh); 3rd Prize to T. Jhunjhunwala (Kanpur); 4th Prize to C. S. S. Rao (Mysore); 5th Prize to Digvijai Singh Oahma (Meerut) and 20 consolation prizes to the following:— Veena Chopra (Jullundur); N. S. Rawat (Delhi); N. K. Gemani (Bombay); R. K. Mukker (Delhi); Ram Mohan (Delhi); H. L. Thimme Gowda (Mysore); M. M. Singh Mehta (Jubbulpore); Shyam Manohar (Indore); B.B.L. Kapoor (Nawalgarh); Miss Shaila Rai (Salem); Miss Indra Relan (Patiala); Udhav M. Daga (Bombay); Rani Kejriwal (Kanpur); Kuldip Singh (Jalgaon); Sudhir Bhusan Guha (Calcutta); P. D. Samson (Bombay); Miss Urvashi Kumari (Delhi); M. Seshagiri Rao (Guntur); N. Radhakrishna Rao (Vizagapatam) and Jagdish Kumar Joshi (Allahabad). Money Orders and copies are being sent to all the prize winners.



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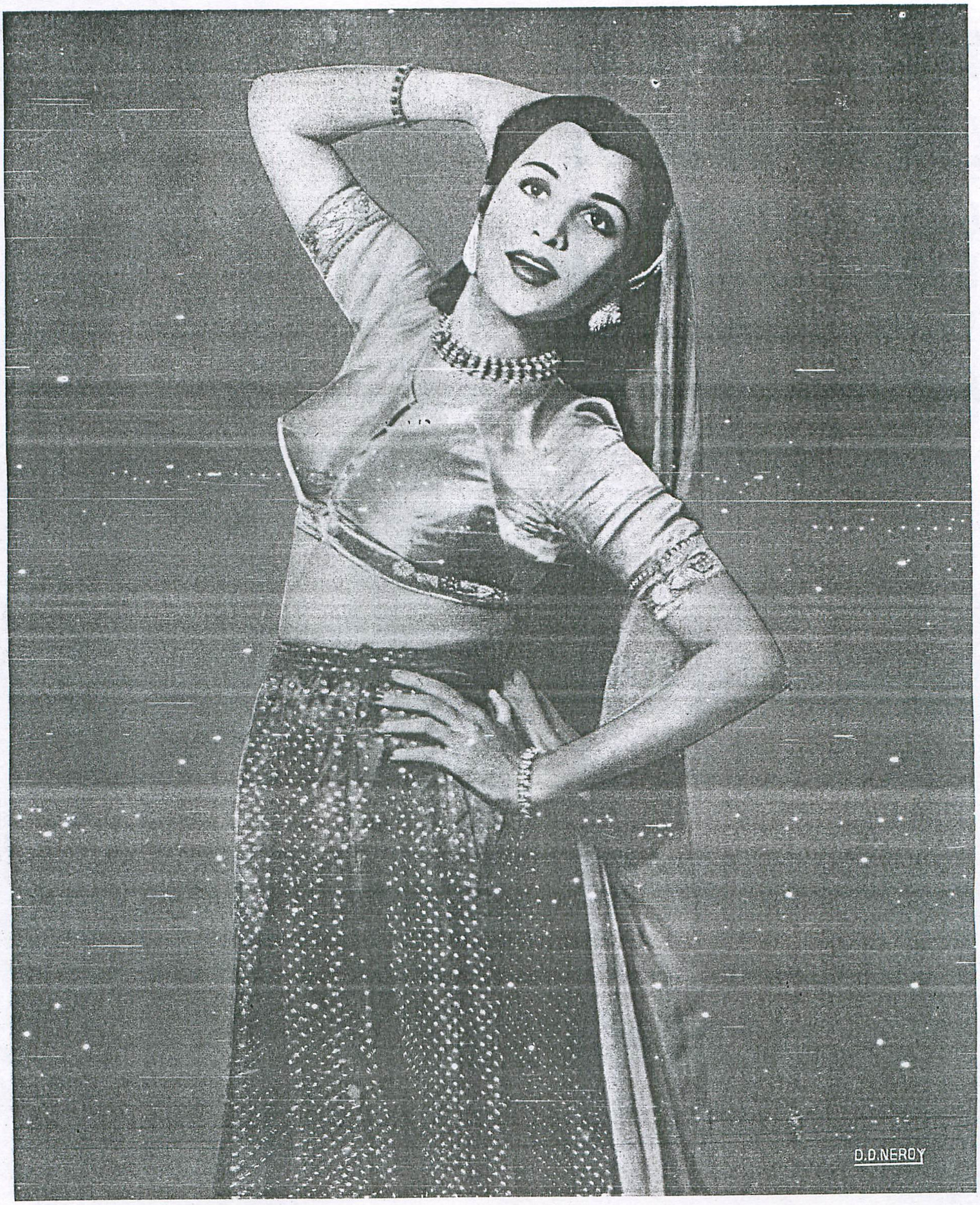

NIGAR SULTANA —
One of the prettiest stars of the Indian screen, Nigar is often seen on the screen these days. In "Sangeeta" produced by Sudha Pictures and directed by Ramanlal Desai, Nigar plays a musical role which will be remembered for a long time to come by filmgoers.

SHE PIECES TOGETHER

Starring

NARGIS, SHYAM

KARAN DEWAN

KULDIP KAUR, SHYAMA
SURAIYA CHOUDHARY
GYANI, GULAB, JOHAR
BABY TABASSUM, JUGNU
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Written & Produced by

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Directed by

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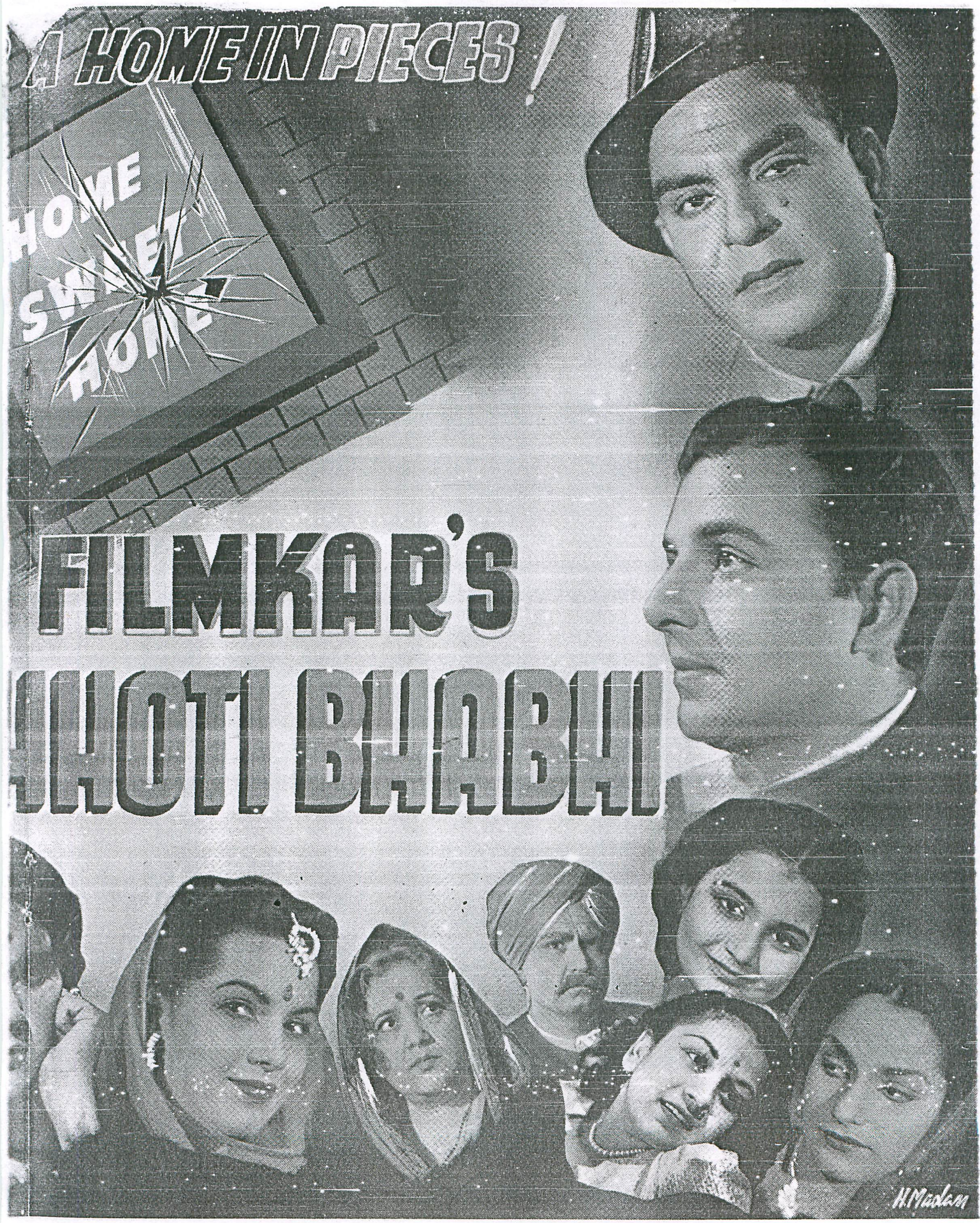
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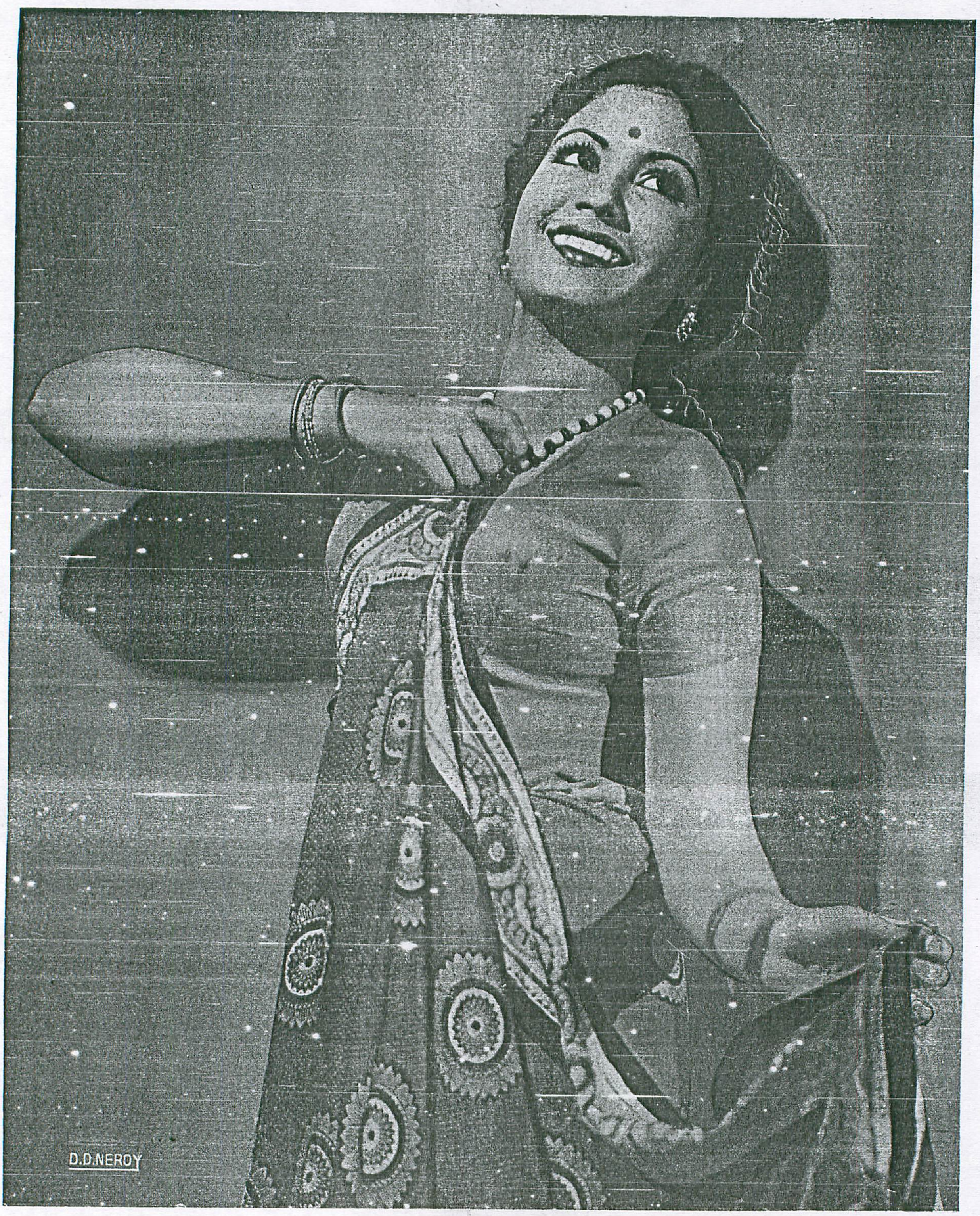
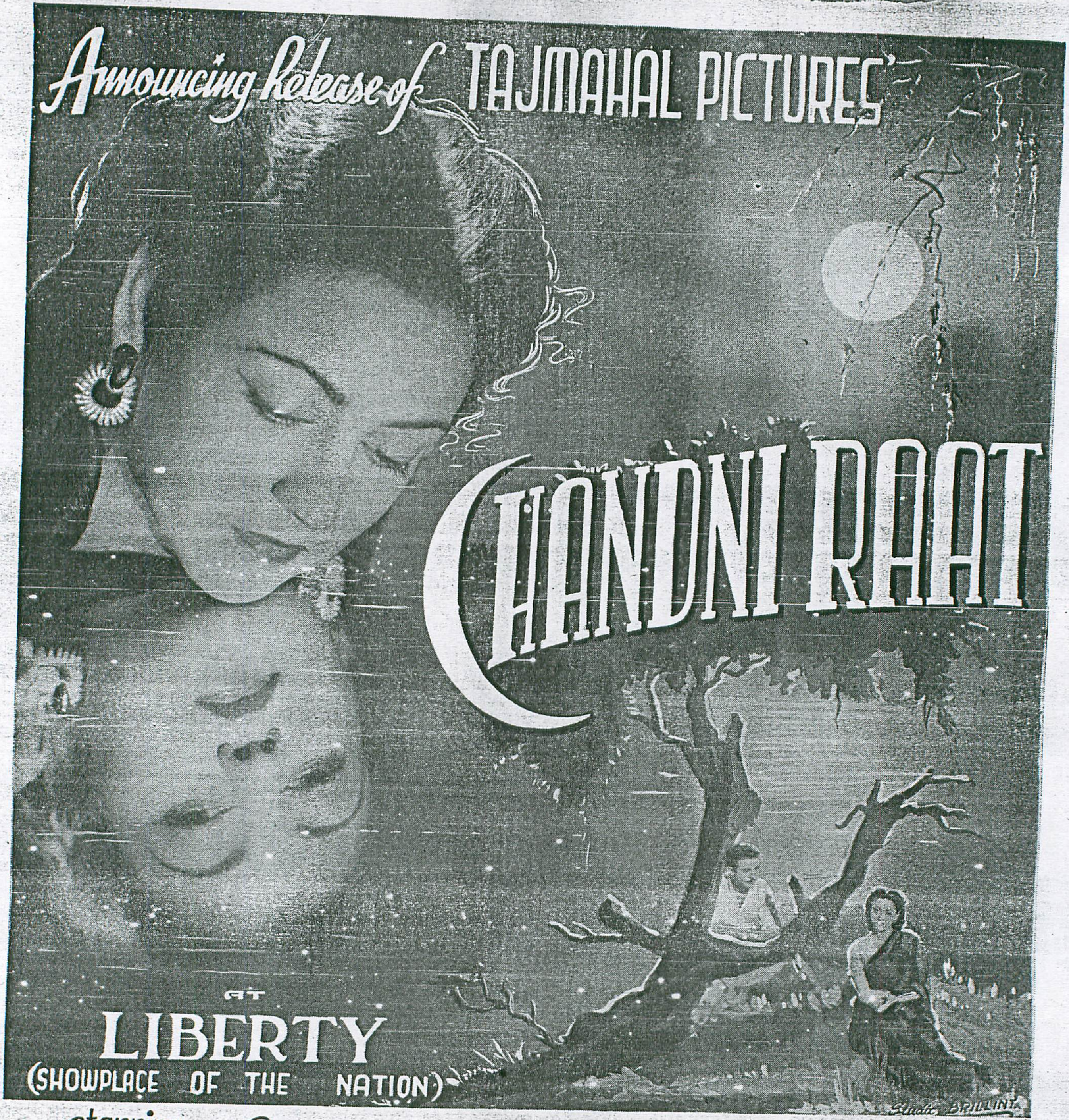


MEENA KUMARI—
Pursuing his policy of giving stellar opportunities to the unknown artistes of the industry, Acharya Kishore Sahu has given Meena Kumari an attractive role in "Hamara Ghar", a social theme directed by Nanabhai Bhatt for Hindustan Chitra.

You will hate me -
in
"ADHI RAAT"
perhaps not !
D.D.NEROY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Screenplay & Dialogues... AGA JANI KASHMERI. Songs............ SHAKEEL BADAYUNI

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Chief Presidency Magistrate On Hindu-Muslim Marriages!

Refers To Conscience & Religion And Not Secularity!

The seven-year-long love of a Hindu College girl for her Muslim classmate was held to be an infatuation by Mr. Oscar Brown, Presidency Magistrate, who, at the Esplanade Court, Bombay, on Thursday, 9th March 1950, committed her to the care of the Arya Samaj to be instructed in the tenets of her religion before she chose her life partner.

Mr. A. A. Sayed, counsel for the boy, pointed out to the Court that the girl was 21 years old. "We are living in a secular State. Is it fair that that the girl, who can freely exercise her vote in the choice of the President of the State, should be deprived of the freedom to choose her own lover?"

Mr. Brown: "The two things are different. When we are faced with the grave and important problems intimately connected with our lives, we do not go by the directions of the State. We rather consult our conscience and the tenets of the religion in which we have been brought up."

The girl, Revtibai Desai, and Jaffarkhan Haroonkhan, aged 22, were referred to Mr. Brown by the Registrar of Marriages to whom they had gone to apply for a marriage licence. The Registrar withheld the licence on learning that the girl's parents opposed the marriage.

TOGETHER IN COLLEGE

Miss V. S. Prabhavalkar, sub-inspector attached to the Vigilance Branch, who was asked to report on the case, told the Court that the couple knew each other for the last seven years. They had been together in the school and continued to be classmates during their two years in college. According to Revtibai three years ago they decided to be married after they had completed their studies. But both had discontinued their studies in the Inter Arts.

Mr. Brown (referring to the boy): "So you were responsible for her not taking her B.A.?"

Mr. Sayed: "I can assure you Sir, the boy was in no way responsible for it. She did it of her own accord. As far as he is concerned, he finds the girl perfect as she is. But he would not come in her way if she decided to continue her studies."

Miss Prabhavalkar said Haroonkhan was a regular visitor to the girl's house for about four years. The parents of the girl had raised no objection till two years ago when they learnt their daughter and Haroonkhan had plans to be married. The girl's movements were then restricted and she was forbidden to move in the company of Haroonkhan. The report stated that it was alleged Haroonkhan had assaulted the girl in her house with a knife. The girl had, however, denied the allegation. Haroonkhan, however, had been convicted on a charge of trespass armed with a dangerous weapon, but an appeal was pending in the case.

Mr. Brown: "Don't you think it advisable to delay your marriage till your own troubles are over?"

Haroonkhan: "The hurry was prompted by a desire to save her from the caprice of her parents."

'SHE NEEDS PROTECTION'

Mr. Brown: "I rather think she needs to be protected from your caprice."

Mr. Sayed: "But they love each other and their love has lasted seven years."

Mr. Brown: "I would call it infatuation."

Mr. Sayed: "In that case, Sir, all love could be considered infatuation."

Mr. Brown: "No, love is something high and ennobling."

The counsel told the Magistrate that unions of this nature had been blessed even by the Father of the Nation and that high-ranking Indian leaders had set an example in this connection.

Mr. Brown: "The instances you have in mind are most probably different from this. The beauty of India lies in the fact that various creeds and communities live side by side in peace and harmony. But trouble invariably begins when a member of one community strays into the domain of another."

Jairaj wins new laurels while portraying vividly the middle-class worker in "Garibi", a Ranjit picture.

A CHILD IN EMOTIONS

When Mr. Sayed again reminded the Court that the girl was a major and that with her education according to Indian standards and specially the standards of the Hindu community she could be considered as a "highly educated person," Mr. Brown replied: "She may be 21, but she is still a child as far as love is concerned. What experience has she in these matters? I should think her judgment is definitely distorted."

Miss Prabhavalkar's report stated that on February 16 Revtibai left her home at 5-30 p.m. on the pretext of going for a stroll. She had spent the night in a temple at Malad. Next morning when she met her lover at the railway station, she was stated to have said: "I am tired of the life at home. Let us be married soon."

It was stated Revtibai had told Miss Prabhavalkar that she had left the house of her own accord and had no intention of going back to her parents.

In answer to a question Revtibai replied: "I have nothing to consider. My mind has been made up."

When Mr. Brown suggested the

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114, FAMOUS CINE LAB & STUDIO,
BOMBAY, 11.

girl should be sent to an Arya Samaj ashram to have an opportunity "to know the beauties of her faith", Mr. Sayed said: "Sir, this is a secular State and I do not think religion should be allowed to interfere in matters of this nature."

Mr. Brown: "There is too much talk of secularism. It is all right as far as State administration is concerned. But boys and girls who go to colleges have become so secular that they have forgotten the tenets of their religion. And there are some who think it a pity."

Mr. Sayed: "I feel apprehensive because the Arya Samaj have been called in. Their centre is not a good place for a Hindu girl who wants to marry a Muslim boy".

Mr. Brown however, assured the counsel that no physical punishment would be inflicted on the girl.

The Hindu Girl Weeps!

But The Muslim Lover Wants Her No Longer!

Apparently unmoved, a Gujerati Hindu girl, described as a social worker, heard her alleged Muslim lover, with whom she was said to have lived for a while after having eloped from her home, declare at the Esplanade Court, Bombay, on Thursday, that he did not love her any more.

The girl, Shanta Chandarana, and Sadruddin Abdulla Kabani, a business man, faced charges of theft and abetment brought against them by the girl's father. Chunilal Harjivan Chandarana, a former officer of the Bombay Municipality, had further alleged that Kabani was in the habit of "systematically trapping young Hindu women, for immoral purposes."

At a previous hearing, just about a fortnight ago, Kabani had told Mr. Oscar Brown, the Chief Presidency Magistrate, in the presence of the girl, that he loved her and wished to marry her. But when she was told that the Court had ruled she would have to go to an Arya Samaj ashram and remain there till the case was disposed of, Shanta burst into loud sobs. She cried bitterly saying she could not bear to part with her lover.

"LET HER CRY"

At this the Magistrate had remarked "Let her cry for a while. Tears might help to clear her vision and enable her to see things in a correct perspective."

On Thursday Kabani was asked to read aloud a written declaration he had submitted to the Court. The declaration read: "I declare that I have no affection or love for Miss Shanta Chandarana and that I will not marry her or make any attempt to do so. I have destroyed the letters I received from her and I undertake not to communicate with her in any way."

SYSTEMATIC WORK

Shanta, standing by his side, heard Kabani with her head bent low, but throughout showed no sign of any emotion.

Chandarana stated that he was now a business man trading under the name of Adarsh Trading Corporation at Hornby Road. Kabani, who resided in a building on Bazaar Gate Street, he alleged, was known to have been systematically seducing young Hindu girls by feigning love to them. Kabani tried to convert them to Islam and induced them to elope with him with their ornaments and their other belongings, Chandarana said.

Nutan, the pretty daughter of Shobhana Samarth, will soon be seen on the screen in the footsteps of her mother. She will make her debut in her mother's own production.

Shanta lived with her father at Gaiwadi, Girgaum. She occupied her time by organising "Garba parties" and working for several Gujarati Hindu women's organisations. She met Kabani some months ago at a photographer's studio and soon became very friendly. Gradually, her father alleged, she fell a prey to Kabani's wiles and, on February 9 under his instigation left the house carrying with her jewellery and clothes worth Rs. 1,385.

DECIDED TO MARRY

The girl told the Magistrate that she and Kabani loved each other and that they had decided to be married.

Mr. Brown: "Why did you not allow your father to choose a partner for you?"

Shanta: "If he could do it, he would have done it long ago. I am now 27 years old. How long am I expected to wait?"

She went on to say that a man to whom her father had proposed to get her married, had since married another girl. "There are not many suitable bachelors in my community," she added. She further stated that her father had business dealings with Kabani. On one occasion, she alleged, her father went on a business trip to Calcutta at Kabani's expense. "And now my father seems to think that Kabani will not make a suitable son-in-law," she said.

Chandarana stated that on the evening of February 9 Shanta was seen going in a taxi in the company of Kabani. On February 17 he learnt she had been kept in hiding in Kabani's rooms at Bazaar Gate Street. He alleged that Kabani had similarly enticed away another Gujerati girl about a year ago. She had, however, he said, been rescued by her parents who had taken her away to Saurashtra for safety.

Following Kabani's undertaking, Chandarana asked permission of the Court to be allowed to withdraw the charges he had framed against the two accused. The Magistrate allowed the case to be compounded.

HINDUSTAN CHITRA

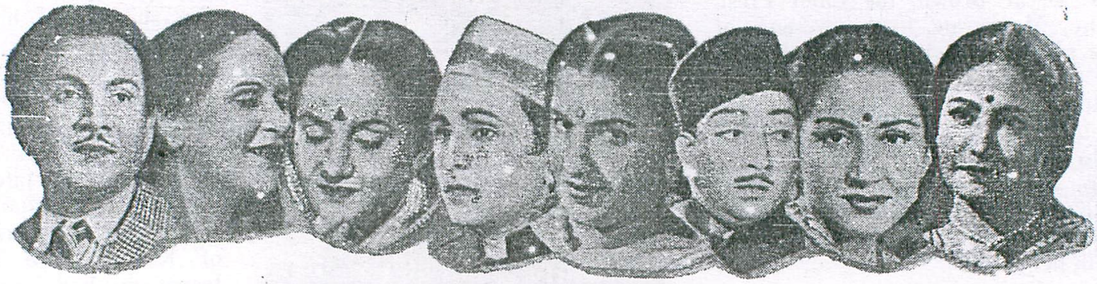
PRESENTS

Hamara Ghar

A POWERFUL DOMESTIC DRAMA

PRODUCED BY

KISHORE SAHU



Starring: **Durga Khote - David - Agha - Ramesh Gupta - Yashodhara Katju - Veera - Geeta Bose - Umakant - Meena Kumari - Vilas Mohbe.**

Story & Dialogue
PANDIT GIRISH

Directed by
NANABHAI BHATT

Music
CHITRA GUPTA

HINDUSTAN CHITRA,

HINDUSTAN CHITRA

PRESENTS

BIJLI

A RIOTOUS MUSICAL UNDER PRODUCTION

PRODUCED BY

KISHORE SAHU

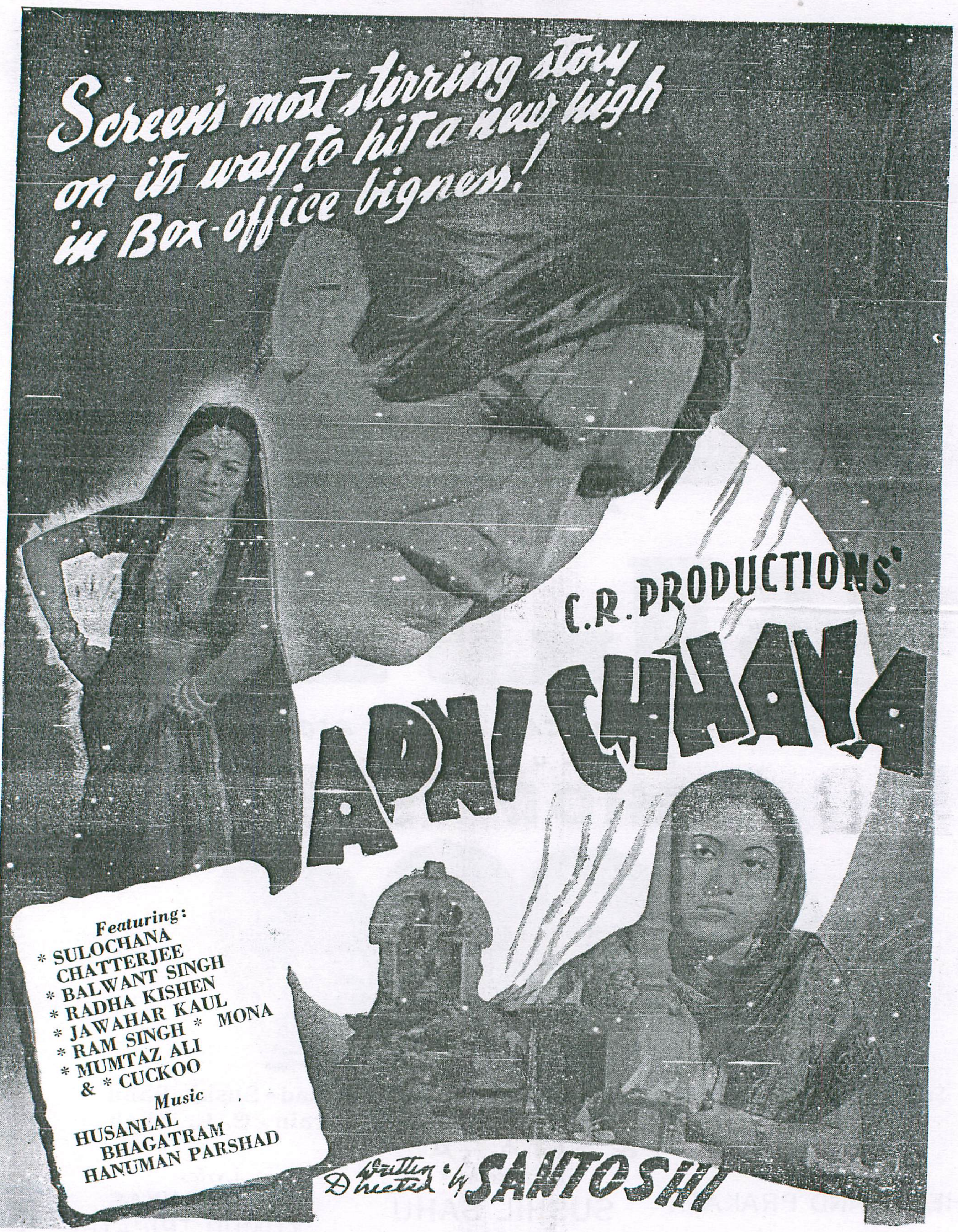
Starring: **Rehana - Paro - Ramesh Gupta - Badri Prasad - Sushil Sahu**
Vilas Mohbe - Amir Karnatki - Satyanarain - C. L. Shah
& SITARA.

Music
KHEMCHAND PRAKASH

Directed by
SUSHIL SAHU

Lyrics
BHARAT VYAS
KUMUD TRIPATHI

CHEMBUR - BOMBAY.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OUR REVIEW

"Rim Jhim" Attracts Huge Crowds At Roxy!

Scintillating Social Comedy Becomes Entertaining!

With his characteristic versatility, Acharya Kishore Sahu has switched over to a light comedy to entertain those who forgot to see "Sawan Aya Re". "Rim Jhim" has therefore been produced in a lighter strain, and frivolous too at places, to attract the masses.

But when an intellectual like Acharya Kishore Sahu produces a mass entertainer, he does not stoop to a low level of vulgarity which is so often found in several popular pictures. "Rim Jhim", despite its light entertainment appeal, does yet touch a human theme in which Acharya Sahu tells the married women not to ruin their homes by being misled by the obvious and goaded by blind jealousy.

Or does he plead for the married man, so that his wife may once in a while give him a short license to wander away a little to sharpen his edge of desire, thus preparing him better for the blissful monotony of married life?

Acharya Sahu has become such a master in mixing the subtle with the obvious in his screen stories that it is often difficult to nail his stories down to a precise theme. The obvious is perhaps doled out for the masses and the subtle and suggestive, a dreamchild of his own shivering fancies, is given to the intellectuals to roll over in the mind.

THE JEALOUSY ANGLE

The story of "Rim Jhim" begins with common incidents seen too often on the screen. The marriage incident, where the unwilling heroine is replaced by a boy, has been seen on the screen several times and so is the heroine's male disguise when she runs away to the city in search of adventure.

When Ramla or Rammo comes to the city in male disguise she meets Kamal Narain Sharma, an educated unemployed, and we soon see some screen retakes of similar situations from "Shabnam". It is the girl's breasts that let the cat out of the bag and one must say that Kamal Narain Sharma betrays the "touchy" sensitivity of the blind man while being unconscious of the obvious. Or was it because the obvious were not so obvious after all? Anyway their discovery restores the right sex to Rammo who runs away in the night from the educated unemployed hero.

RIM JHIM

Producers:	**Hindustan Chitra**
Producer:	**Acharya Kishore Sahu**
Language:	**Hindustani**
Story & Dialogue:	**Acharya Kishore Sahu**
Lyrics:	**Vyas, Moti and Tripathi**
Music:	**Khemchand Prakash**
Photography:	**P. Issac**
Recording:	**G. K. Mehta**
Cast:	**Acharya Kishore Sahu, Ramola, Mubarak, Janki Dass, Mohna, Jugnu etc.**
Released At:	**Roxy, Bombay**
Date of Release:	**17th February 1950**

Directed By:
RAMESH GUPTA & SUSHIL SAHU

But they meet once again in the office of Seth Bhagwandas Mehta. After a little horseplay with office work both get married with the blessings of their employer. Kamal Narain has by now become a prosperous engineer and soon becomes the father of a son.

Trouble begins when Soma, Seth Bhagwandas Mehta's niece, starts getting fresh with Kamal Narain. Rammo becomes jealous and one night when Kamal comes home late after a drive with Soma, words start flying like sparks till the harmony of the home catches fire.

Soma goes away to her parents' house leaving Kamal with a crying baby. And here some pathos is introduced by the writer but because it is synthetic and transparent it fails to move anyone. After a little tug of emotions on both sides, the family quarrel is ended on the wedding anniversary of both.

The story is a bit too thin to become quite convincing. It was necessary to establish the obstinate and jealous nature of Rammo in an earlier scene before she is asked to give a performance in the after-the-drive quarrel scene. Kamal's portrayal also needed an earlier psychological background to explain his subsequent obstinacy in refusing to make up with his wife.

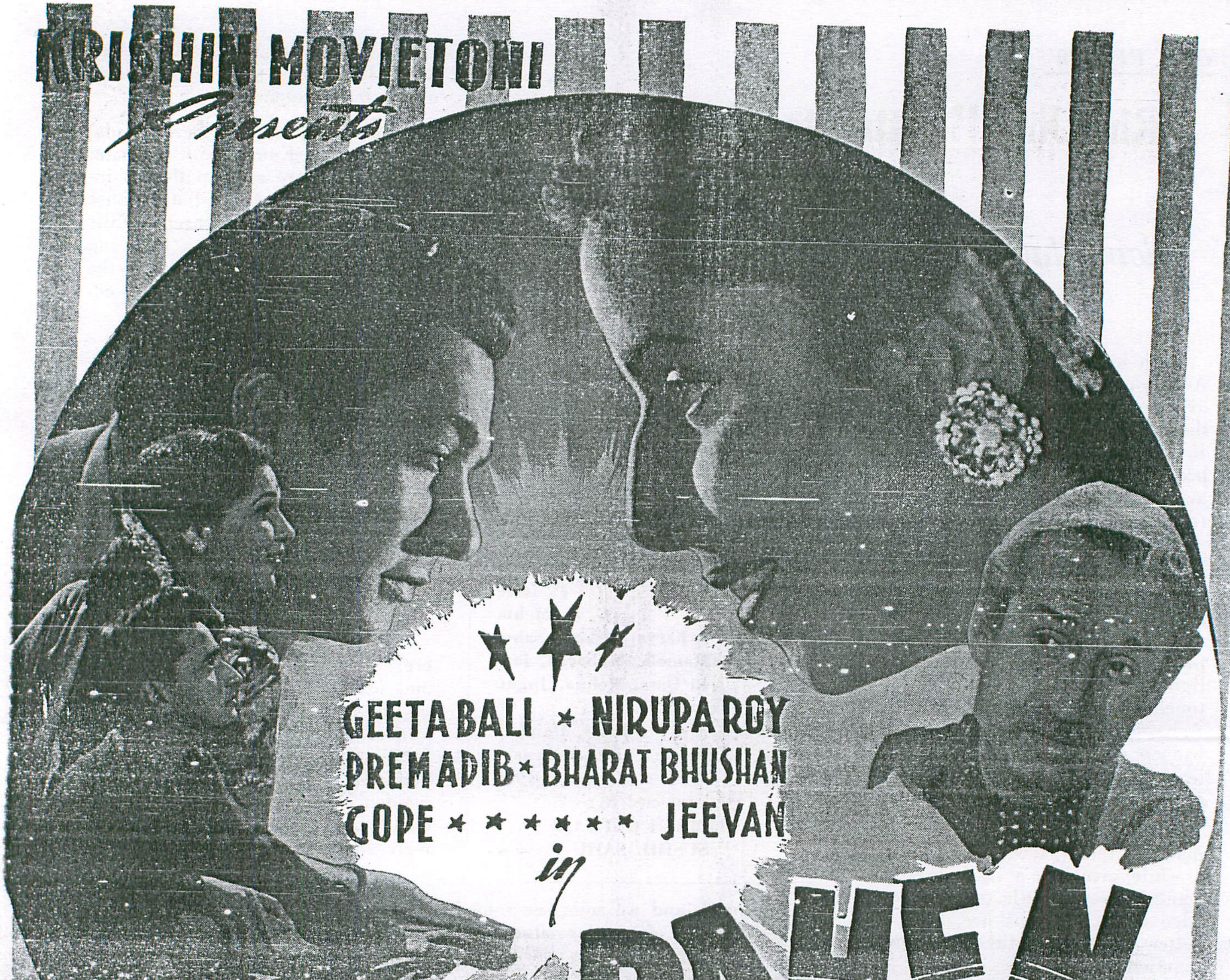
SPEEDY ENTERTAINMENT

The production values are mediocre. The dialogue is quite smart and idiomatic. Some of the lyrics of Bharat Vyas are well written but almost all the songs have an old, familiar flavour. The direction has pep and speed. And for their maiden effort, the two new directors could be said to have done extremely well.

Acharya Kishore Sahu gives a polished performance as Kamal Narain, the hero. Ramola is quite good as Rammo without being brilliant. Mubarak looks and lives the role of Seth Bhagwandas Mehta. His uncanny habit of "thinking" with the eyes, however, is now old stage technique. People don't think so obviously these days, not by pushing the mind to the corners of the eyes. Janki Dass, a good comedian, is wasted as his role never assumes any precise definition. Alaknanda gives a beautiful dance while Jugnu gives a promise of doing better if she could be pulled out a few inches.

In short, "Rim Jhim" is a fast entertainer which the masses may like, even though it has a bit of sophistication with which our people are not yet quite familiar.

Doctors Prescribe
GREY DUST
to cheer up patients
in hospitals.



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in
BHAI BAHEN
with

YASHODHARA KATJU, K. N. SINGH,
Miss GULAB & CUCKOO

Produced by
K. S. DARYANI

Directed by
RAM DARYANI

Music by
SHYAM SUNDER

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OUR REVIEW

Kardar's "Dulari" Flops At Novelty!

Stupid Love Triangle With Gipsy Canvas!

In his frantic search for box-office stories Kardar is reviving old stories or rather bits of them in the hope of attracting the masses. While "Dillagi" was a distorted rehash of "Heer Ranjah", "Dulari" is badly shadowed by the Sheikh series of Rudolph Valentino.

Of course, Kardar has shown a bit of originality in "Dulari" by copying only half the sequences. In "Son of Sheikh", in which Valentino plays a double role, the Sheikh (Snr) bends an iron bar to suggest his strength of will and muscle but the Sheikh (Jnr) straightens it again to show that he was as good as the father. With characteristic modesty, Kardar uses only the first half of the bar sequence and consequently the bar remains bent till the end of the story and lends some "originality" to the incident.

As Kardar could not get the Arabs of the Valentino pictures, he had to fall back upon the Banjaras, the Indian gipsies, for his background.

But these Banjaras wear only the wrong dresses available in the Kardar studios, and they have an Alsatian dog in preference to their own Banjara dog and they teach their girls dancing using a concert tabla instead of their own two-sided drum. And they are all shown as cut throats and highway robbers, stealing and kidnapping constantly. Kardar probably had the Frontier Kabulis in mind when he portrayed these gipsies and called them Banjaras.

THE IDIOTIC TRIANGLE

With "The Son of Sheikh" in mind, the story opens with the Banjaras kidnapping the daughter of a rich man from a public garden. This child's name is Shobha Rani and she has a mole below the left eye. The gipsies call her Dulari and in course of time she becomes a good gipsy dancer.

The father of Shobha (Dulari), Seth Hirachand, obviously a congenital idiot by virtue of his looks and voice, keeps moaning for his lost daughter for 12 long years.

DULARI

Producers:	**Kardar Productions**
Language:	**Hindustani**
Story:	**Shums Lucknawi**
Songs:	**Shakeel Badayuni**
Music:	**Naushad**
Photography:	**D. Divecha**
Audiography:	**Ishan Ghosh**
Cast:	**Madhubala, Geeta Bali, Suresh, Jayant, Shyam Kumar, Amar etc.**
Released At:	**Novelty, Bombay**
Date of Release:	**17th February 1950**

Directed By:
A. R. KARDAR

Dulari is soon spotted by Prem, the son of Seth Girja Shankar, a friend of Seth Hirachand. Prem starts visiting her quietly just as the son of Sheikh did.

The gipsies have the proverbial bad man, Jagoo, who wants Dulari for his bed. Dulari by now loves Prem and vice versa. After the usual tug of sequences in which the lovers are torn apart to sing and bore us, the climax is reached with the heroine's father tied up and thrown on the ground and the hero's father getting policemen to shoot down the gipsies indiscriminately. The hero, however, stages a fight on his own with Jagoo, his opposite number in love, and kills him. That ends the gipsy nonsense, but not till the mole under the left eye has established the identity of the heroine.

The story is slow and stupid and does not entertain at any stage during the long footage of the picture. Naushad's music is the usual Punjabi Pahadi stuff with rumba notes. It is at best poor and insipid. Photography is quite good but the print was a shade too dark for Novelty projection where the arcs seem to be getting anaemic. Kardar's direction is poor—dreadfully poor.

A BAD RISK

From the players, the best performance is given by Jayant in the role of Girja Shankar. He looks the role and speaks it well too. Shyam Kumar plays Jagoo very well. This boy is a promising artiste, to play certain types. Madhubala is not nicely photographed as Dulari, the synthetic gipsy. Her performance is artificial, never once reaching any intensity of emotion. She is poorly directed. Geeta Bali has a small role of no importance and she hardly gets a chance to show her acting talent. She, however, gives two dance turns beautifully. Suresh plays the hero but looks another Rehman with a silly face. And yet the boy can improve some day under better direction.

Director Kedar Sharma manages to give Geeta Bali more curves than she has in "Bawre Nain", a social story produced by Ambitious Pictures.

Amar becomes a nauseating headache as Seth Hirachand.

The picture is stupid and boring and fails to entertain the masses. It is a bad risk to all exhibitors.

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in

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(Winner of the Grand Prix at International Film Festival, Cannes, France)

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'L'Ecrain Francis et lePurliote, Paris.

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—RANEN ROY, The Republic, Calcutta.

'.................. It was shown to the Hon'ble Ministers of the Bombay Govt. and practically to all Congress Leaders .... It was liked and praised by all of them for its subject and the way it was produced......................

—M. Y. NURIE, Vice President. *Bombay P.C.C.*

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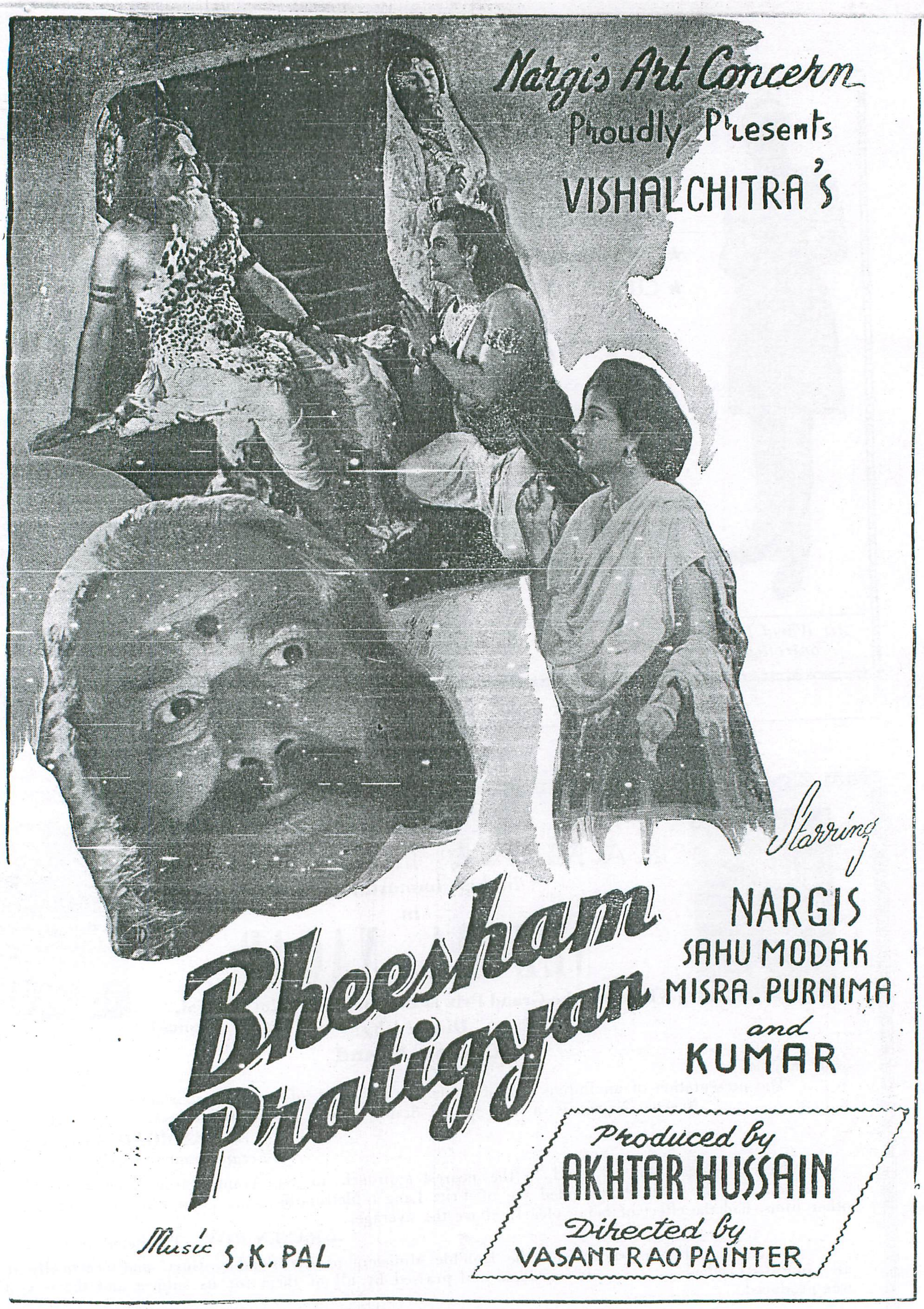

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Snaps From "KAMAL-KE-PHOOL"
A FAMOUS PICTURE

Suraiya plays a village belle for the umpteenth time and competes with the nightingale in music.

In Music & Flowers

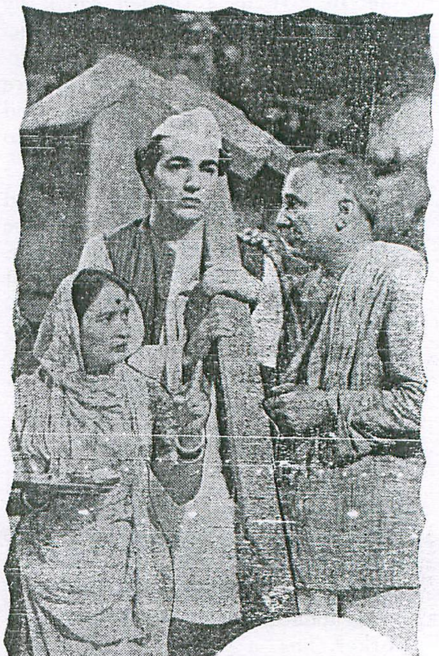
Even the lilting music of Suraiya does not win the hearts of the villagers who insist on declaring her an outcast because of her father's sins.

But Hari, the young, upright village lad hears in the village belle's music his song of romance and he rushes to her rescue in the face of frightening odds.

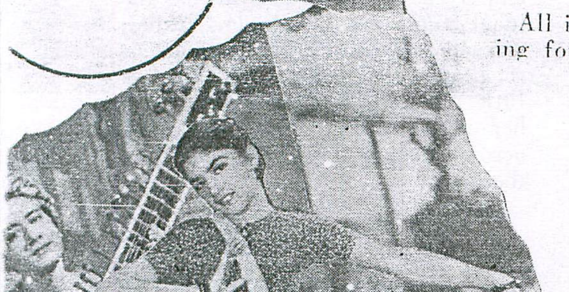
"Kamal Ke Phool" is a story you are going to remember all your life. Produced and directed by D. D. Kashyap and assisted by Baij Sharma, the picture has the songs of Rajendra Krishna and the music of Shyam Sunder while the dialogue has been written by C. L. Kavash.

All in all, it is a picture worth waiting for.

Shakuntala and Leela Misra in the usual situation of domestic smiles and sighs.



The parents don't approve but does a lover ever wait for the consent of parents?



Rama comes from Delhi and Producer Kashyap likes her the most.

Badri Prasad is not drunk. He has just fainted because of prohibition?

Badri Prasad at India's traditional pipe which makes the villagers think.

OUR REVIEW

"Garibi" A Good Ranjit Picture At Last!

Nirupa Roy Gives A Great Performance!

GARIBI

Producers:	**Ranjit Movietone**
Language:	**Hindustani**
Story:	**Prabhulal Dwivedi**
Dialogue:	**Sarangpani**
Songs:	**R. Krishna, Sharma etc.**
Music:	**Bulo C. Rani**
Photography:	**H. S. Kwatra**
Recording:	**H. D. Mistry**
Cast:	**Nirupa Roy, Geeta Bali, Jairaj, P. Kailash, Usha Kiran, Banke Bihari etc.**
Released At:	**Liberty, Bombay**
Date of Release:	**10th February 1950**

Directed By:
RAMCHANDRA THAKUR

It is rather cruel of Ranjit Movietone to give us a sudden shock by producing a good and sensible picture. After a hundred rotten pictures one goes to see a Ranjit picture with certain fixed and time-honoured expectations and one doesn't like to be let down so badly as in "Garibi".

"Garibi" has become a good picture and the reason seems to be its director—Ramchandra Thakur. The few inconsistencies that glare at you in the picture must be attributed to the traditional Ranjit brain-trust which rarely allows a story to come to the screen without adding something idiotic and illogical.

POVERTY-HONESTY THEME!

The theme of the story is as old as the hills—the poor honest man going through the usual struggles and temptations of life in a cruel world of greed and graft.

Gurucharan, a middle-class office worker, has a wife, a child and a grown-up sister to educate and support with a salary of Rs. 200/- per month. He is an honest man but why he becomes bitter and irritable right in the beginning is not explained. He almost goes to bite people. When Bhairav, the new manager, takes charge of the office, Gurucharan becomes almost rabid without giving the other guy a chance to prove himself a villain.

The old boss of the firm is married to a girl who looks even younger than his own son from his previous wife. So he stays at home, probably to lend a little of his own age to his young wife. This young wife, Vasanti, has had an affair in the past with Bhairav who uses this hold on her to his own advantage.

Nirupa Roy acts the perfect Hindu wife in "Garibi" and lives the role in doing so.

Ashok Kumar and Nargis team together in "Aadhi Raat", a social theme of Kuldip Pictures Ltd.

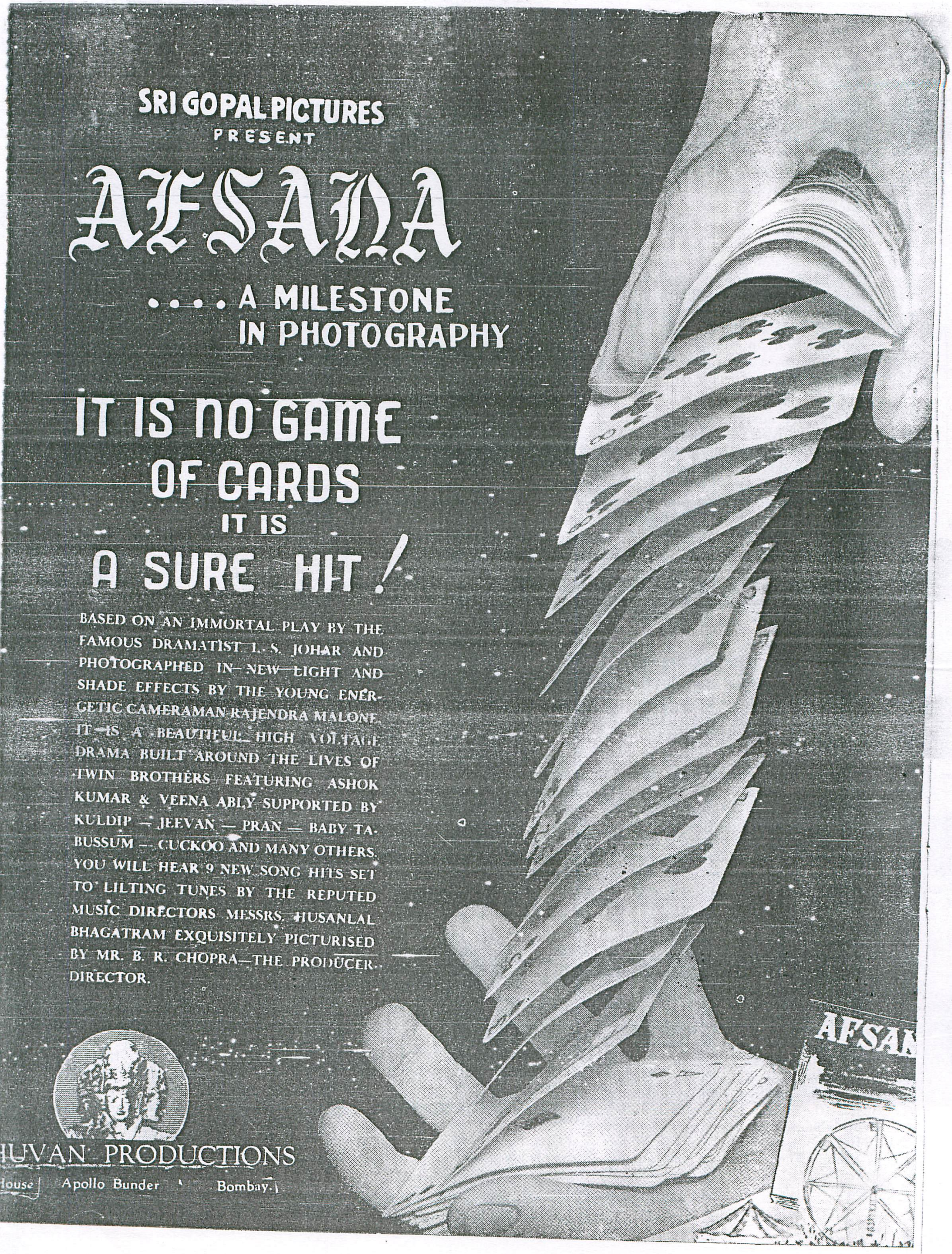
Bhairav starts his game of robbing the firm and soon clashes with Gurucharan. Gurucharan resigns his job and enters the usual vale of woes and tears reserved for the unemployed poor. Gurucharan has the ideal Hindu wife in Sheela. Nalini, Gurucharan's sister, is the modern rebel type that talks more and does little. She tries to earn a little on her own and in doing so comes across Chetan, the son of her brother's ex-boss.

DIRECTOR OR WASTER?

Now the usual sick-child situation crops up. Gurucharan's little son times his illness with the unemployment of his father and compels the father to pledge his honesty with Bhairav in return for money and success.

But by the time this bargain with Bhairav is struck and the money and the medicines are brought home, the little one is dead. Gurucharan thus loses both his character and his child.

Sheela, Gurucharan's wife, rebels against the shady deals which bring money and success to her husband. She refuses to touch his ill-gotten gains. After a grand quarrel, Guru-



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HUVAN PRODUCTIONS
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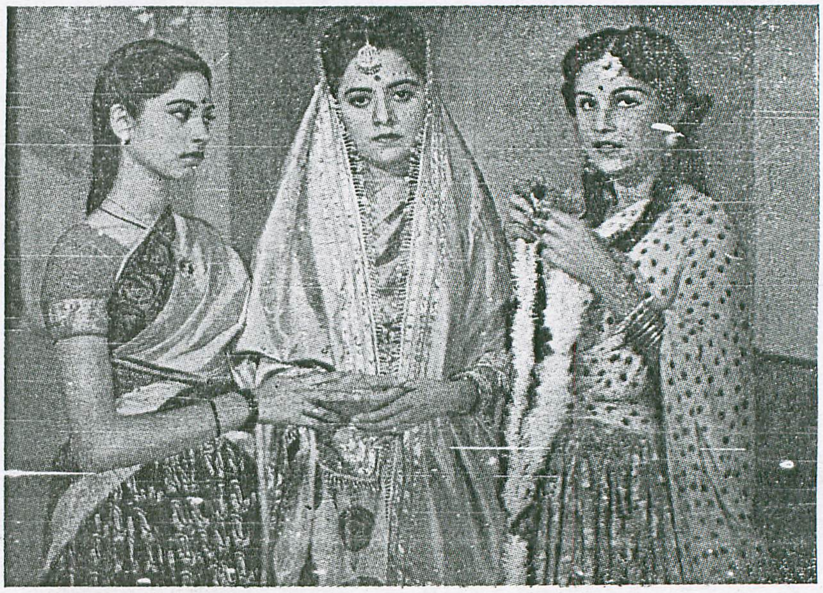

Usha Kiran, the new starlet, is being dressed up as a bride in "Gauna", a social story of Jagat Pictures, directed by Amiya Chakravarty.

charan walks out of the house to become a gentleman at large. He soon becomes rich and successful but his wife, Sheela, still lives in poverty and clings to virtue with the traditional tenacity of a Hindu wife.

She even makes her little ward burn an ill-gotten ten-rupee currency note and in doing so gives Director Ramchandra Thakur a bad name as a waster in the present Ranjit financial set-up. We, however, appreciate Chandulal Shah's great generosity of heart in allowing his director to burn a ten rupee note for securing some realism. Or was the note a fake one?

The story now goes through the usual convulsions and situations till we reach a court scene in which the Ranjit manager, Taimurshah Behramshah, gives some cockatoo talk as the public prosecutor and accuses Nalini of the murder of Bhairav. But at the last minute Vasanti confesses the crime and Nalini walks out with Chetan. It ends well with Gurucharan back in his extra short school-room coat and the Babu cap—once again the loyal "servant" of his old "seth".

THE DIRECTOR'S COMPLEX!

It is the "servant" and the "seth" ending which Director Ramchandra Thakur has given to the story, a proof of his own Brahmanical "yajman-complex".

While those who become rich by dishonest means must always be condemned, shouldn't those who remain at home and flavour their food with the sweat of others also be condemned? And should an honest worker always return to poverty to remain honest? Can't he acquire a few good things of life and yet remain honest? Or is honesty synonymous only with poverty? The educated director ought to have answered some of these questions before allowing his inherent "yajman-complex" to dictate an end to this story.

The end will, of course, be popular with the capitalists who like loyalty with less pay. But educated thinkers like Ramchandra Thakur who do creative work should not miss the significance of the red eyes of labour these days because a few live too well at the expense of too many. The earlier our motion picture directors realize the significance of the present times, the sooner shall we have a well-balanced middle-class economy, our only protection against Communism.

The production values of the picture are of the usual Ranjit standard—sets, photography and recording being erratic throughout. The story had situations for forceful dialogue but the words lacked vigour. As many as four songs are very attractively tuned by Bulo C. Rani and a couple of lyrics are well written by Rajendra Krishna. The direction of Ramchandra Thakur is very good if we forget our quarrel with some parts of the story. He has particularly distinguished himself in taking the utmost out of his players.

NIRUPA SCORES!

From the players, Nirupa Roy gives a great performance as Sheela. She lives the role of the ideal Hindu wife. Gentle and charming she looks a poem of virtue and patience as the heroine of a home.

Jairaj plays the role of a middle-class office worker very well. He looks the role every inch and had he not adopted the pushing gait of a wrestler in "tehmad", his performance would have looked more natural.

Gita Bali plays Nalini but she is completely outclassed by Nirupa Roy. Besides Gita has merely a walking role with nothing much to do, except pouting and making faces.

P. Kailash, who makes his debut as an actor in the role of Bhairav, is an excellent addition to the screen. He speaks very well and acts well too considering the fact that he had to play against a seasoned artiste like Jairaj. Kailash has an excellent future if he doesn't get too fat on the face. He seems to be a Marwari with too much of sweet meats in him.

Jawahar Kaul does very well in light sequences while playing Chetan, the love-struck rich boy and so does Banke Bihari in his slapstick role though he is inclined to overact.

Usha Kiran, another new comer, spoke her dialogue with a certain emotion and understanding but with a pronounced Maharashtrian tone. She was miscast in the role of Vasanti, the young wife of an old idiot.

Well, after all, "Garibi" remains a good picture—too good for Ranjit—and is certainly a picture that is worth seeing by all. Had it not been produced under the Ranjit trade mark, it would have become a box-office hit of the season. The picture as it is today has to fight against the Ranjit trade name to be popular.

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OUR REVIEW

"Manzoor" Gives Headache To New Theatres' Fans!

Doctor-Nurse Affair Proves Boring!

MANZOOR

Producers:	**New Theatres Ltd.**
Language:	**Bengali Hindustani**
Story:	**Benoy Chatterjee**
Dialogue:	**Pandit Bhushan**
Music:	**Pankaj Mullick**
Songs:	**Pandit Bhushan & Prakash**
Photography:	**Sudhin Mazumdar**
Recording:	**Ranjit Dutt**
Cast:	**Asit Baran, Bharati, Chhabi Biswas, Chandravati etc.**
Released At:	**Minerva, Bombay**
Date of Release:	**26th January 1950**

Directed By:
SUBODH MITRA

"Manzoor" evidently seems to be a product of an amateurish third-class production team of New Theatres Ltd. comparing its quality and contents with that of "Chhota Bhai", their previous production.

"Manzoor" gives a headache with its stupid story told in the most unenterprising manner and in peculiar diction and phonetics which seem to predict that Bengal, as a province, will perhaps never learn to pronounce Hindustani correctly in another hundred years and even after seeing ten thousand motion pictures in Hindustani.

The diction of the Hindustani dialogue by all the leading artistes is scandalous and more so for New Theatres with their long experience in motion picture making.

REPEATING ROMANCE!

The story is a history-repeats-itself theme of romance. Jitendranath, a surgeon, falls in love with a nurse and wants to marry her. But his dying mother manages to extract a promise from the nurse to leave Jitendra alone and let him marry the girl selected by the dying woman. The nurse makes the usual supreme sacrifice and in doing so gives Jitendra an impression of her being unreliable, disloyal and frivolous.

Jitendra now nurses a grievance against all nurses and marries another woman and in the course of time gets a son and a daughter. The daughter is produced merely to send her husband to a hospital later to enable the son to meet a nurse and fall in love with her and thus repeat the old family history. Evidently, you can't meet a nurse outside a hospital and even if you did meet one by accident you probably can't fall in love with her outside the precincts of a hospital. But the meticulous and emotional Bengali must get his hospital for rousing his emotions merely because his father's emotions were also roused once in similar environments. So the hospital also becomes a part of the history-repeats-itself theme without the son, however, being a doctor or even a medical student.

And to send the son to the hospital to meet his own nurse, the father had to go to the trouble of bringing up a daughter, getting her married and then sending his son-in-law for an operation to the hospital so that the son could attend on him and incidentally meet his destiny there to repeat history. Wouldn't it have been easier to have made the son also a doctor and dropped the ugly daughter and the insipid son-in-law out of the picture completely and saved us all a little boredom? But you can't tell a Bengali what to do, so you see Indranath, the family milksop, attending on Sekhar his brother-in-law in the hospital.

Indranath meets Meena, his nurse, and soon falls in love. His father, the surgeon in charge of that hospital, does not however know anything about this new symptom in his son. Meena soon catches Indranath's infection and herself gets feverish with love.

THE MUSLIM BRUTALITY

Now we see a drive for enlisting nurses and Surgeon Jitendranath extols the nursing profession for a while. But when he comes to know of his son's intention to marry a nurse, his own old wound festers again and he ends a lecture by condemning those nurses who wish to marry rich young men as gold-diggers.

Love must be a very healthy emotion the way Meena and Karan Dewan look in "Anmol Rattan" a social story of Jaimini Dewan Productions. And the fools say: fall in love to reduce.

"KASHMIR"

Paradise on earth - is synonym with Kashmir. This beautiful valley created by nature's own hands has been for centuries past the greatest centre of attraction for the tourists of the world. The mightiest Kings centered their attention and had the greatest greed to own this variant, verdant and multicoloured valley.

Ah! they wanted to conquer a land, little knowing that if they invaded it, they would be fighting against nature. And it so happened again and again — Ages passed, Raiders came, Heads changed, Crowns and Dynasties vanished into saffron earth, but the beauty of Kashmir remained unchanged.

Brute in man always failed to alter the tale written by nature. Once again savage in man woke up; greed growled and barbarous passion wanted to burn the sober beauty that is innocence. Neighbours became dishonest and tensions got rot. Raiders came in torrents, devastation pervaded and the greatest havoc was wroght in the name of religion. Uncultured, uncivilised and inhuman raiders were paid and fed to fight a Holy War - **What a shame,** they were hired to kill their own kith and kin and to wipe off their own religion in the name of **Religion**

Unarmed but **Patriotic**, the simple folk of Kashmir rose for the defence of their country and fought with their backs to the wall. Bravery was overpowered by barbarism; houses were set on fire; children dropped in them, old women shot at sight and young ones raped. All this in the name of religion. A HOLY WAR - and the Holy One LAUGHED.

Frenzy prevailed everywhere, frantic appeals were made and humanity came to its rescue. The tale of barbarism, destruction, crime and corruption is too well known to be narrated here. Around all this is woven a flaming story of human love and hatred.

Full of thrills, adventure, drama, melody and dances this tale of woe, tears and sighs is presented in truth and reality.

Rajendranath Jolly

FOR "RAJDEEP PICTURES"
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CHANDU STUDIO.

This brings pathos into the life of the love-birds and very soon we see Meena, in a refugee camp, nursing the distressed, away from the city hospital.

The only good thing in "Manzoor" is this sequence of a refugee camp where the maimed and wounded are brought in for nursing. These are all Hindus, victims of the fanatic brutality of the Muslims and though the picture doesn't label the suffering community, who else could come to a refugee camp near Calcutta? This sequence thus becomes almost a prophetic shadow of the future and the present happenings in Bengal.

Reverting to the romance, some sad songs are now sung as usual. The nurses take objection to the Surgeon's remarks and refuse to work with him. Meena rushes to the Surgeon's rescue and brings about a settlement. But in doing so, she attracts the attention of Surgeon Jitendranath who with his characteristic Bengali temperament reacts to kindness and gives his consent to the romance between his son and the nurse.

Jeevan plays another good role in "Bhai Behen", produced by Krishin Movietone.

A POOR PRODUCTION!

The production values are dreadfully poor. The photography is just bad and the sound recording is erratic. The music is poor. The Hindi dialogue is quite good but spoken so poorly by the artistes that its effect is killed. The direction is insipid and amateurish.

Bharati gives a pretty good performance as Meena, the nurse, but her diction is poor and she looks a woman and a half in size. Asit Baran plays the romantic milk-sop and the eyes and faces he makes make you laugh. The man who plays Jitendranath, the Surgeon, carries himself well but his diction becomes a headache. He speaks in the flat Behari rural accent—quite unsuitable for an educated city surgeon. It is difficult to evaluate and identify the work of others owing to the stupid booklet printed by the local distributors. The booklet while it gives a list of players does not mention their roles which ought to have been done in fairness to the new artistes introduced in the picture.

In short, "Manzoor" provides a severe headache to all filmgoers and becomes a sore disappointment to the fast decreasing number of New Theatres' fans. The picture remains a serious financial risk to all exhibitors and if possible should be avoided.

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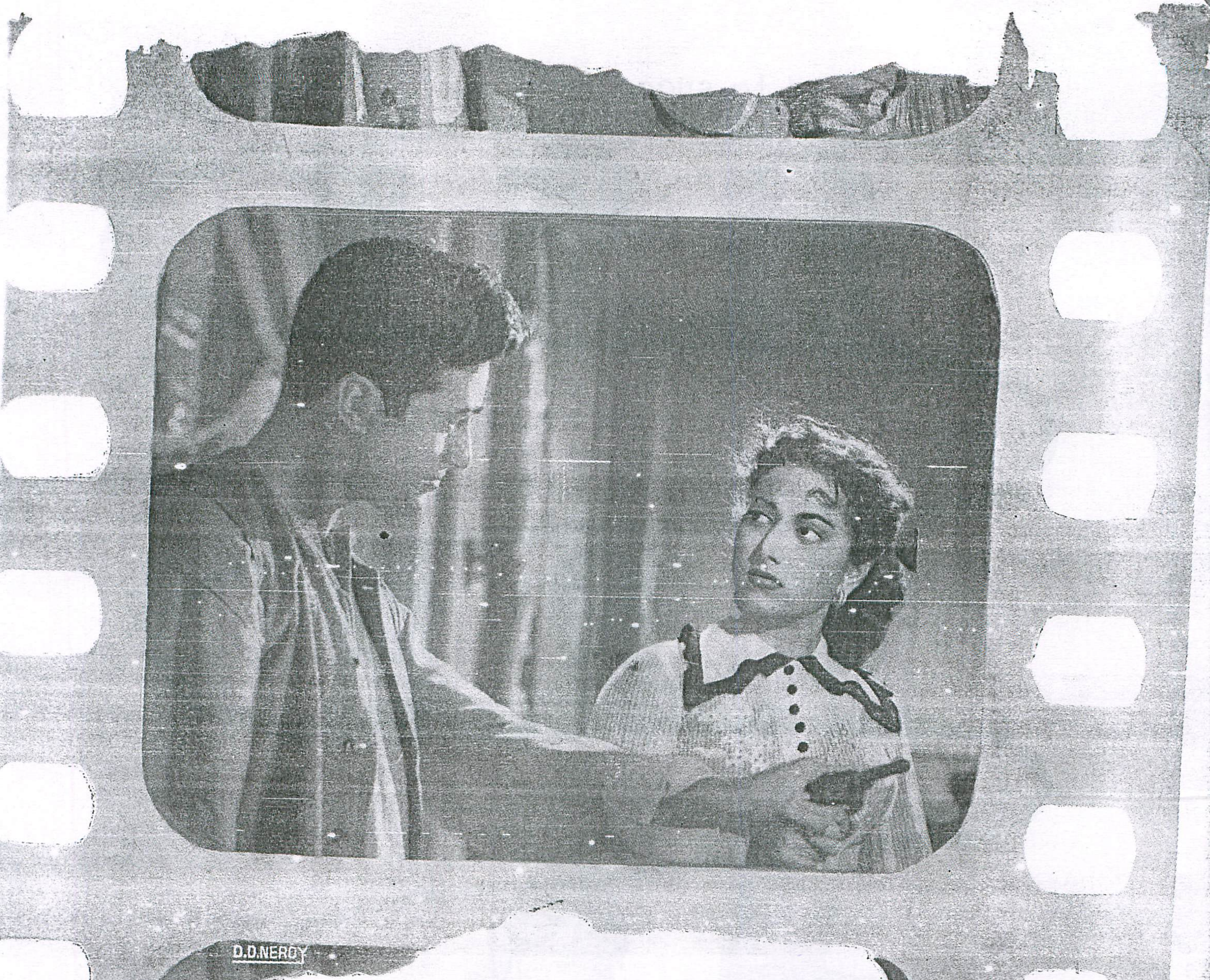

"THE DEPARTURE SCENE"

SADHNA: *If you must go, kill me with this pistol — and go.*
YOGEN: *Why? why, must you stop me from going and why must I kill you, too?*

as played by: **SURAIYA & DEV ANAND**

IN

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Qamar
JALALABADI

"SANAM"

Music:
HUSHNALAL
BHAGATRAM

WITH

GOPE ☆ MEENA KUMARI ☆ K. N. SINGH ☆ JILLOO ☆ PRATIMA DEVI

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A United Technician's NANDLAL JASHVANTLAL PRODUCTION

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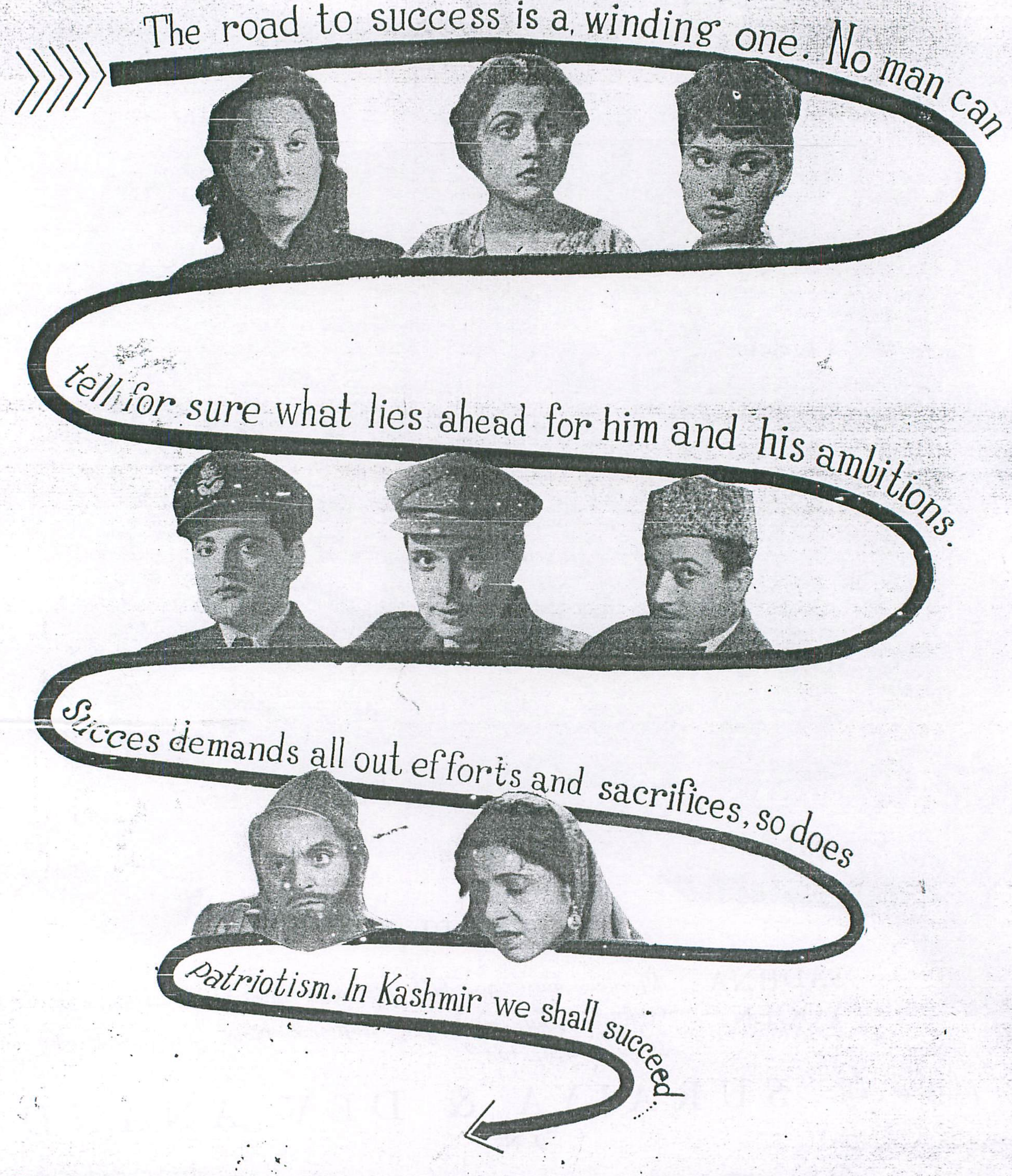

The road to success is a winding one. No man can tell for sure what lies ahead for him and his ambitions. Succes demands all out efforts and sacrifices, so does patriotism. In Kashmir we shall succeed...

KASHMIR

Produced and Directed By

RAJINDERNATH JOLLY D. D. NEROY

cide the legality of her suspension from salary because of approaching motherhood while Jack is seeking $487,500 in damages being salary due to him for work in films.

In India, producers pay both for the mother and the baby-to-come.

WISE IN TIME!

Dehra Dun, March 2.

On the 24th February, some students staged a demonstration in front of the Odeon Cinema as the management had stopped issuing concession tickets for a picture to be screened on that day. Luckily the district magistrate reached the place in time and induced the management to issue the concession tickets. That saved the students the trouble of throwing the usual brickbats at the theatre.

TOO MUCH WAITING!

Hollywood, March. 4.

M. G. M. star, Elizabeth Taylor, 18, has again fallen in love, this time with the hotel heir, Conrad Hilton Jr. and the wedding is fixed for the 6th of May.

A couple of months ago, Elizabeth had been engaged to William Pawley Jr. but she broke off the engagement. We hope this one lasts longer. May is still far off!

A PHONEY BEAUTY!

Hollywood, March 3.

Francesca Nancy De Scaffa, who had recently visited Bombay and was publicized as "Miss Universe" and the most beautiful woman in the world, disclosed that her title "Princess Francesca of Kashmir" was just a joke that got out of control.

Pictures of Caesar Romero and Miss De Scaffa at a theatre captioned "Princess and Caesar" reached India and inquiries revealed that Miss De Scaffa's title was self-assumed. She also said that her title of "Miss Universe" was as false as her "Princess of Kashmir".

42 BANNED IN 50

Shillong, February 17.

The film "1942 in Bengal" has been declared to be an uncertified film for the whole of Assam under the Cinematograph Act.

HULLO, NANCY!

Hollywood, February 16.

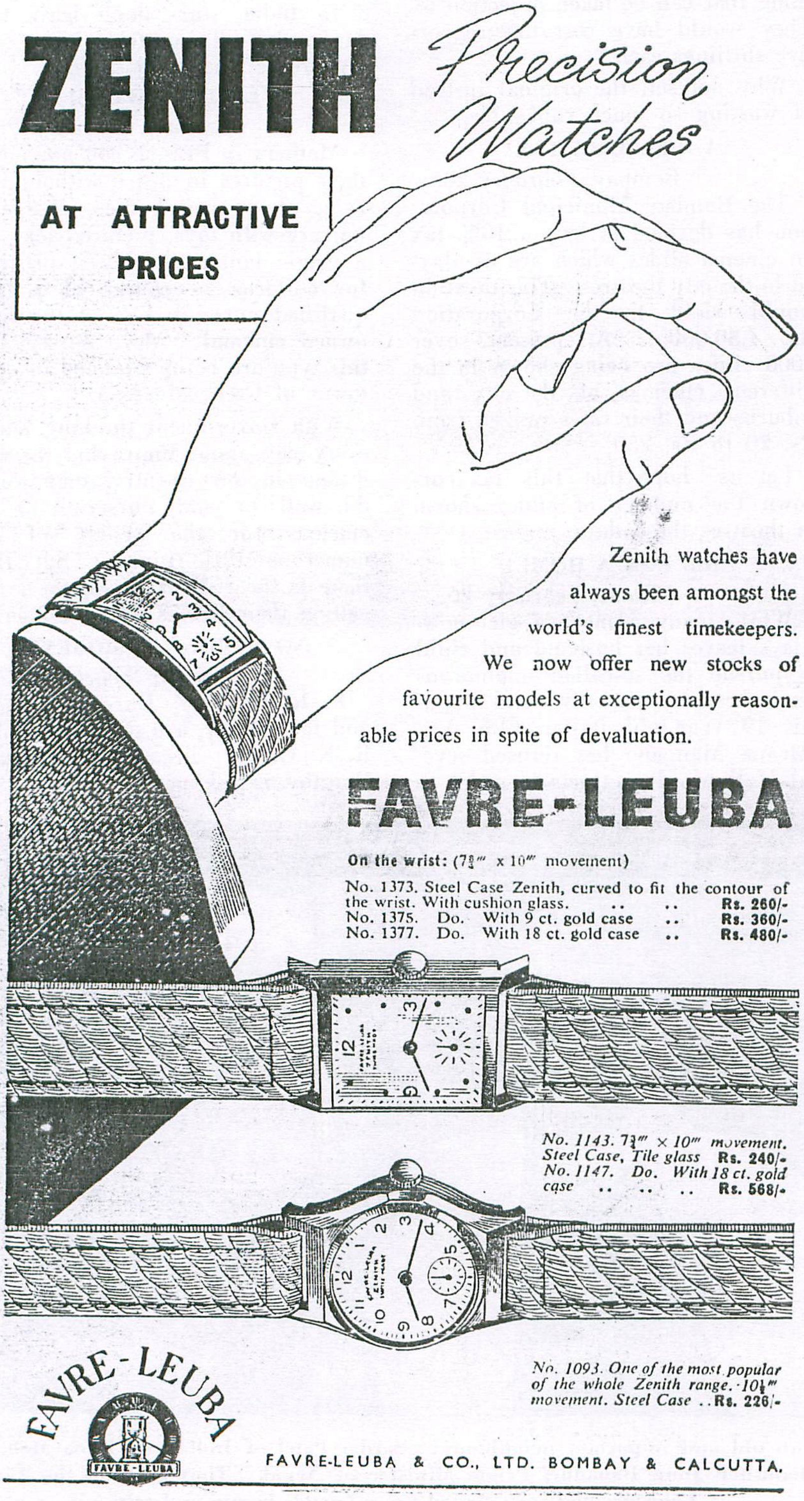
Nancy Sinatra, wife of American crooner Frank Sinatra, announced separation from her husband.

And they have been married eleven years. May be due to his sore throat which made his singing unpopular with Nancy?

A NATION'S MUSIC!

London, March 1.

A 30-volume work entitled "Musica Britannica" will be made available to the public during the Festival of Britain to be held in London in 1951. It is an ambitious project and will be a national collection of the classics of British music, pub-



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No. 1373. Steel Case Zenith, curved to fit the contour of the wrist. With cushion glass. .. .. **Rs. 260/-**
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FAVRE-LEUBA & CO., LTD. BOMBAY & CALCUTTA.

AT HOME AND ABROAD

POPULAR ESCAPE!

Hazaribagh, February 15.

A school boy committed suicide by hanging himself from the roof of his house because his father did not allow him to go to a picture.

Motion pictures have done a lot to popularize suicide and this tragic instance proves once more their effect on young minds.

THE REST?

Hollywood, February 20.

Hollywood, which always lays stress on legs as a part of its sex goods, has come out with the measurements of perfect legs. According to a noted Hollywood hosier, Libby Dean, 19, of Charlotte, (U. S. A.) has America's most perfect legs.

The measurements are $8\frac{1}{2}$ inches at the ankle, $12\frac{1}{2}$" at the calf and $19\frac{1}{2}$" at the thigh–all perfect measurements, say the anatomy experts too! Now stretch your imagination a little more.

PRICE OF ADMISSION!

Benares, February 19.

One person bit off the fingers of a man in a quarrel over the purchase of cinema tickets. Both were standing in the queue before the booking window while the dispute arose as to who should buy the ticket first.

The man who lost his finger was taken to the hospital, while the culprit was put in the lock-up.

Isn't the cinema popular in India?

HER HUSBAND!

London, February 26.

Ten thousand nude rubber models of Phyllis. Dixey, the well-known British strip tease actress, were to have been sold to theatre fans who attend her shows but a watch committee has decided otherwise.

Alderman Albert Hayes, committee chairman said, "They are here to give a show, not to sell things. I am not interested in seeing the dolls. The committee has decided that they could not be sold in the theatre. A bye-law prevents anything being sold in Leeds theatres unless we give permission".

Hubby Jack Tracey has a different way of looking at this problem. Said Jack, "The 10,000 dolls cost me £750 to buy and if I dress them all it would be much too costly. I wanted some of my show girls to sell them in the theatre during interval. Now I shall keep them until I take the show to Scandinavia during the summer. I can see nothing that can be taken objection to. They would have cost theatregoers five shillings each."

Why not sell the original instead of wasting so much rubber?

A WELCOME TAX!

Bombay, February 28.

The Bombay Municipal Corporation has decided to levy a 10% tax on cinema slides which are displayed in the city theatres. This taxation would yield to the Corporation Rs. 1,50,000|-. At present, over 1000 slides are being shown in the different cinemas of the city and suburbs and their rates ranged from Rs. 20 to Rs. 250|-.

Let us hope that this tax cuts down the number of slides shown in theatres these days.

ALL FOR A HOME!

Rome, February 26.

While many a modern girl nowadays leaves her husband and child to pursue the so-called glamorous screen career, attractive and popular, 19 year old Italian film star, Silvana Mangano has refused several Hollywood contracts in order to devote herself to her husband and the home and her five-week-old baby.

Her only ambition in life is to be a devoted wife and mother of several children. Her husband is a film director. Silvana is half Sicilian and half-English and one of her popular films is called "Bitter Rice".

In India, stars don't leave their husbands. They turn them into chauffeurs and baby-sitters.

LITTLE PIPERS!

Prague, February 25.

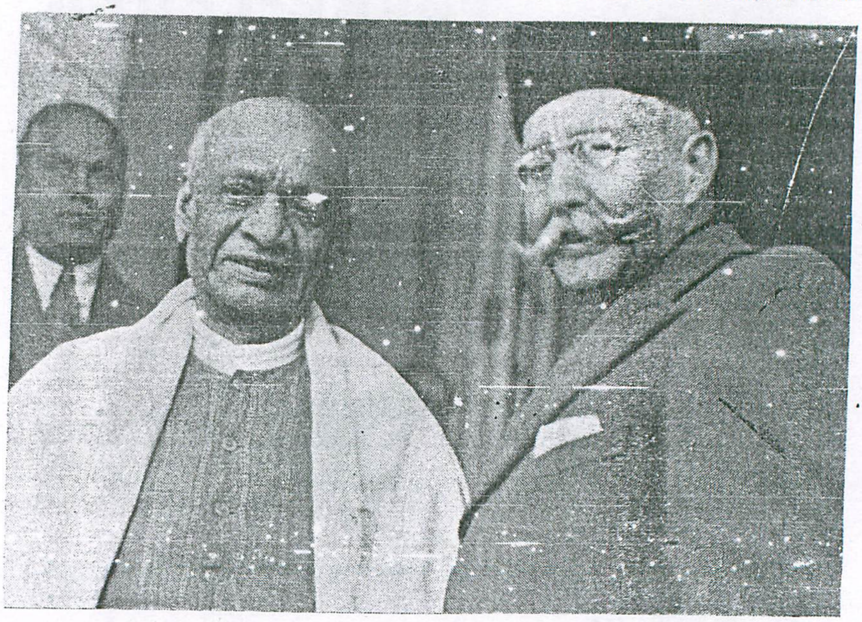
Mothers in Prague can now enjoy their pictures in peace without worrying about their babies. A special nursery with toys, picture-books and a magic lantern has been provided for children in charge of a fully qualified nurse in one of the state-owned cinemas. More nurseries of this type are being planned in other towns of Czechoslovakia.

With Government thinking loudly every day about improving the conditions in our country, they would do well to add nurseries to the cinemas for the benefit of our numerous little pipers. But then there is the risk of the mothers forgetting their babies in the nurseries.

NO WORK, NO MONEY!

Hollywood, February 15.

R. K. O. stars, Dorothy Lamour and Jack Haley, are separately suing R. K. O. for breach of contract. Dorothy is asking the court to de-



Two old and important neighbours! Sardar Patel of India and Rana Mohan Shamsher Jung Bahadur, Prime Minister of Nepal. They met on the 17th February and soon signed up as friends in sun and rain.

with Prof. D. V. Potdar as Chairman of the Committee.

After a year and a half, the Committee has made important recommendations: The constitution of a Central Board to regulate "tamasha" and the introduction of a system of issuing licenses to tamasha troupes.

The proposed Board should consist of non-official members, some of whom should be familiar with the tamasha art, and its decisions should be implemented by the local authorities. It should also attend to complaints and grievances of the tamasha troupes against the contract system.

The Committee says that the practice of "Daulatjada" i.e. giving cash presents to female artistes by persons in the audience, could be continued provided there is no touch by hand in the process and no interruption in the performance. The practice of allowing women from the tamasha troupes to sit at the entrance of the tamasha place should, however, be stopped.

Poems composed before 1900 should be deemed to have been automatically certified and the Board should maintain a record of names of all the troupes and their artistes.

The Committee also recommends that facilities should be given to tamasha artistes to educate themselves in their art. Government should encourage such education and also the art of tamasha. The character of "Songadya" or jester and his role should continue while orchestra should be as far as possible in the traditional style.

Government have accepted all the recommendations of the Committee except those relating to state help of tamasha, giving educational facilities to tamasha artistes and an inquiry into grievances of tamasha troupes against contract system.

As far as encouragement of tamasha is concerned, Government felt it was better to leave it to the patronage of the people. The Government of course have no money.

CLEANING FILMS!

Bombay, March 7.

The Health Department of the Bombay Municipality has suddenly become hygiene conscious and a proposal to produce ten propaganda films costing Rs. 1,50,000 is being considered.

Kanwal Kapoor has a dynamic role to play in "Kashmir" produced by Rajdeep Pictures.

At the Metro cinema, Mayor S. K. Patil and the city corporators pledged themselves to make Bombay clean and free from dirt, disease and slums. A film "Cleaner Bombay" produced by the Municipality was shown and that seems to be the beginning to a series of rosy dreams.

LEFT FOR HEAVEN!

Hollywood, February 15.

Well-known Hollywood director John M. Stahl, 64, died at Hollywood Presbyterian Hospital of a heart ailment.

Working on the stage for 14 years, he became a director in 1914 and continued doing so till the time of his death. He was closely associated with Louis B. Mayer and directed many outstanding films like, "Magnificent Obsession", "Leave Her to Heaven", "Keys of the Kingdom" and "Holy Matrimony".

BANNED!

Shillong, March 8.

The Governor of Assam has ban-

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An invaluable hair tonic for the prevention of dandruff & falling hair.

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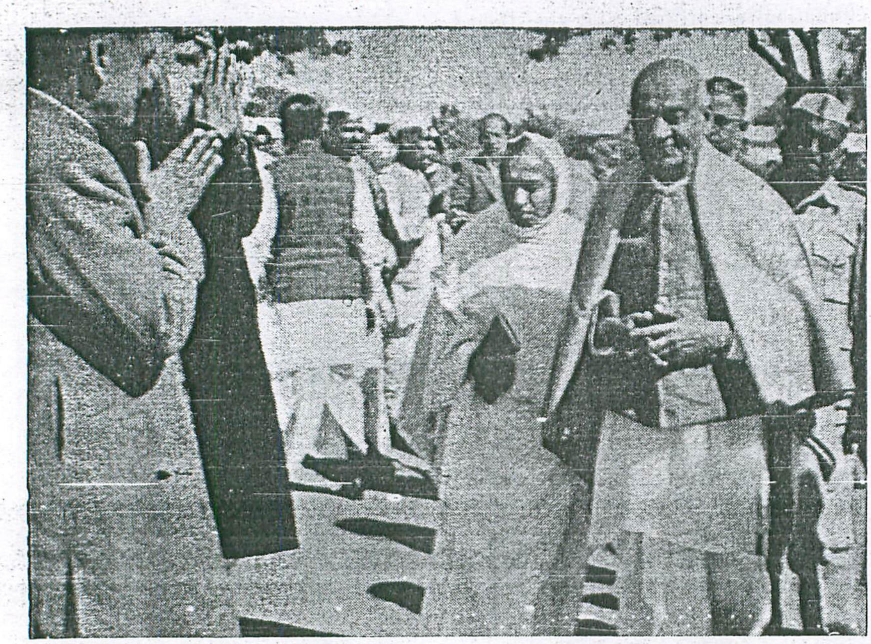
Send Rs. 5-5 for Big Bottle & Rs. 3-7 for Small Bottle (including postage & packing charges), No. V. P. P. Sent.



At his age and with his heart in bits, Sardar Patel has to go to the A.I.C.C. sessions to cleanse the Congress augean stables which are now stinking of party and power politics.

lished under the auspices of the Royal Musical Association and the Arts Council.

Something should be done to preserve Indian music on these lines in spite of the fact that it cannot be written completely like English music.

TO BE RETRIED!

Bombay, February 17.

The Bombay High Court ordered a re-trial of Miss Kishori Alladata, ex-film actress of Bombay and her two servants who were sentenced to seven years' rigorous imprisonment each by the Sessions Judge of Greater Bombay on a charge of abetment of murder of one Nadkarni, a former official of the Bombay Police. Miss Kishori appealed against her conviction.

Justice Bavdekar and Justice Chainani setting aside the conviction and ordering a re-trial said, "there were several instances of serious misdirections and non-direction in the Session Judge's charge to the Jury at the Sessions trial".

Their Lordships, however, refused to grant bail to the appellants. They ordered the re-trial to be held before another judge and jury.

LATHI TREATMENT!

Patna, March 3.

The police made a mild lathi charge to disperse rowdy students at the Wheeler Senate Hall on Thursday the 2nd March while a ballet by Shrimati Rukmini Devi was in progress.

The students damaged the glass panes of the hall and broke chairs as they were not allowed to enter the hall.

A dozen students and a University clerk were taken into custody and peace restored.

RIM JHIM!

Bombay, February 27.

Though motion pictures often present fictitious and unbelievable incidents on the screen for dramatic effect, these incidents are now enacted in real life and thus lending support to our old argument that motion pictures do affect the attitudes of both children and adults.

Twenty-year old Vatsala Babaji of Khetwadi slipped out of her home on her wedding day keeping the pandal, the guests, the bridegroom and her parents all decorated and standing.

Simultaneously with the disappearance of Vatsala, a young man, Manohar Govind Dabholkar, from the same building was also found missing. The police are investigating.

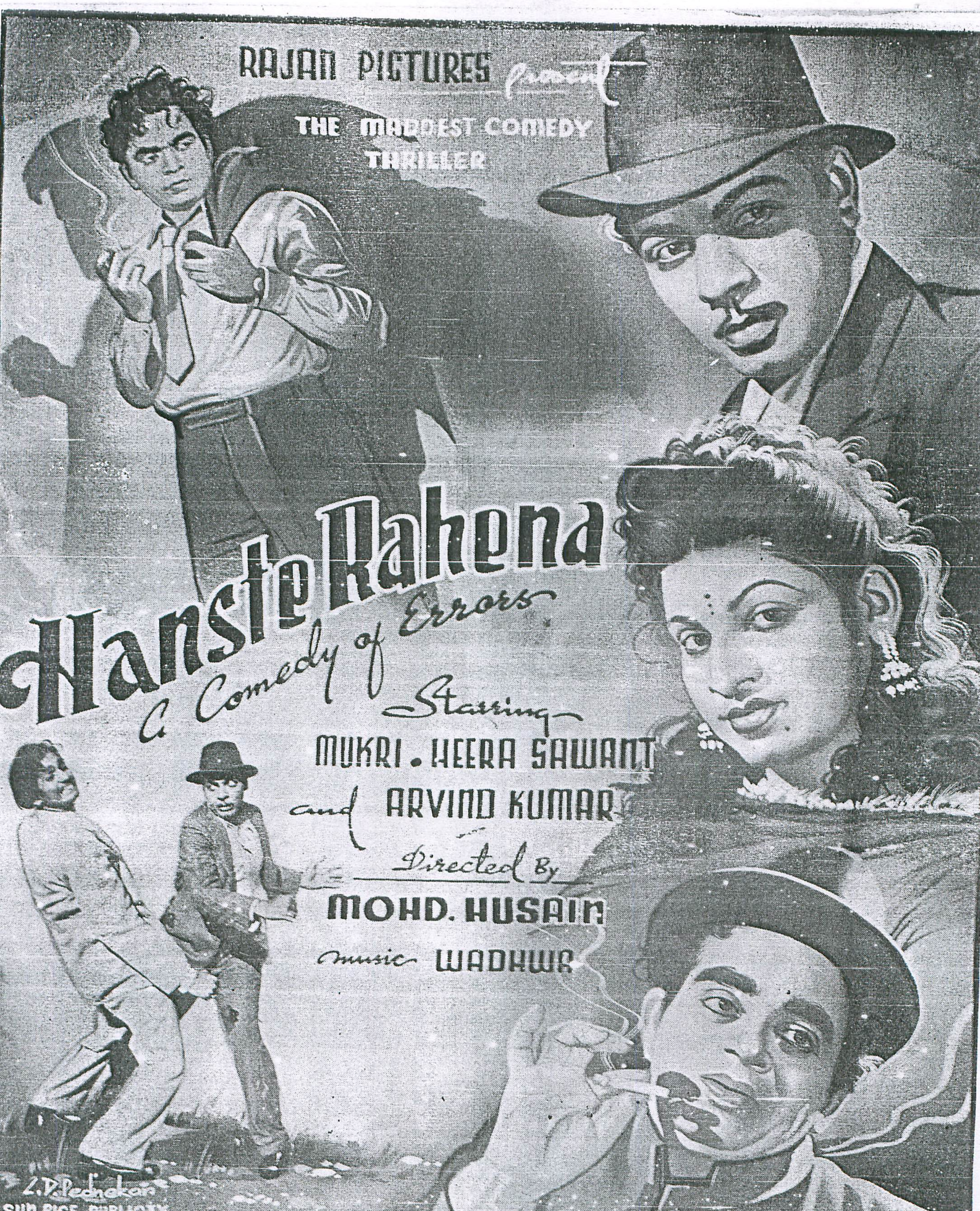
A similar incident is presented in "Rim Jhim" a picture running at the Roxy Cinema at the time.

"DAULATJADA"

Bombay, March 3.

In August 1948, the Government of Bombay had appointed a Committee to prepare a report on the question of regulating and controlling the institution of "Tamasha"

Yakub is worried over the worries of Nalini Jaywant in "Ankhen", a social theme of Goel Cine Corporation.


RAJAN PICTURES present
THE MADDEST COMEDY
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A Comedy of Errors
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ned the film "Young Guard" in the whole of the province of Assam.

NIRMAL LAHIRI!

Calcutta, March 3.

Well-known stage and film actor Nirmalendu Lahiri died. Nephew of the late poet and dramatist Dwijendralal Roy, Lahiri had a fascination for the stage since his college days.

He leaves behind a widow, children and many friends and fans to mourn his loss.

JANE AND GEARY!

Hollywood, February 15.

M.G.M.'s singing star, Jane Powell got married to Geary Steffan in spite of the Metro bosses trying to convince the 20 year old actress not to wed at this time.

Jane got the glamorous wardrobe which she wears in "Nancy Goes to Rio" as a wedding gift from Leo the Lion.

A SENTIMENTAL GOVERNMENT

Lucknow, February 21.

The U. P. Government exempted Shrimati Rukmini Devi's "Kumarasambhav" from entertainment tax for the shows staged on February 26 and February 27.

This dance drama was also staged by Rukmini and her Kalakshetra group of artistes under the presidentship of Dr. Rajendra Prasad on Republic Day at Delhi.

NURSING HIS LEG!

Gestaad, Switzerland, February 18.

Prince Aly Khan, son of the Aga Khan, broke his right leg in a skiing accident on the slopes of the Massengaat. While travelling at high speed, he tried to avoid someone who ran across in front of him and got hurt.

He was taken to the hospital where Rita joined him.

DE-CONTROLLED!

New Delhi, February 20.

The Ministry of Information and Broadcasting, Government of India, informs that cinema publicity material irrespective of the country of origin will henceforth be treated as uncontrolled and the necessary export will be allowed without licensing formalities.

Let it, however, be examined lest they start sending messages on posters from one country to another.

OLD HARRY!

Strathaven, (Scotland),
February 27.

Sir Harry Lauder, 79, world-famous Scottish comedian died on the 26th February at his Lanarkshire home.

Knighted in 1919, for "services to the Empire", Sir Harry Lauder started life in a flax mill with a

Latest Records of Film Music!

From
BARSAAT
DAHEJ
SAMADHI
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SIPAHIYA
NAVARA BAYAKO
ME DARU SODLI
JAWABDARI
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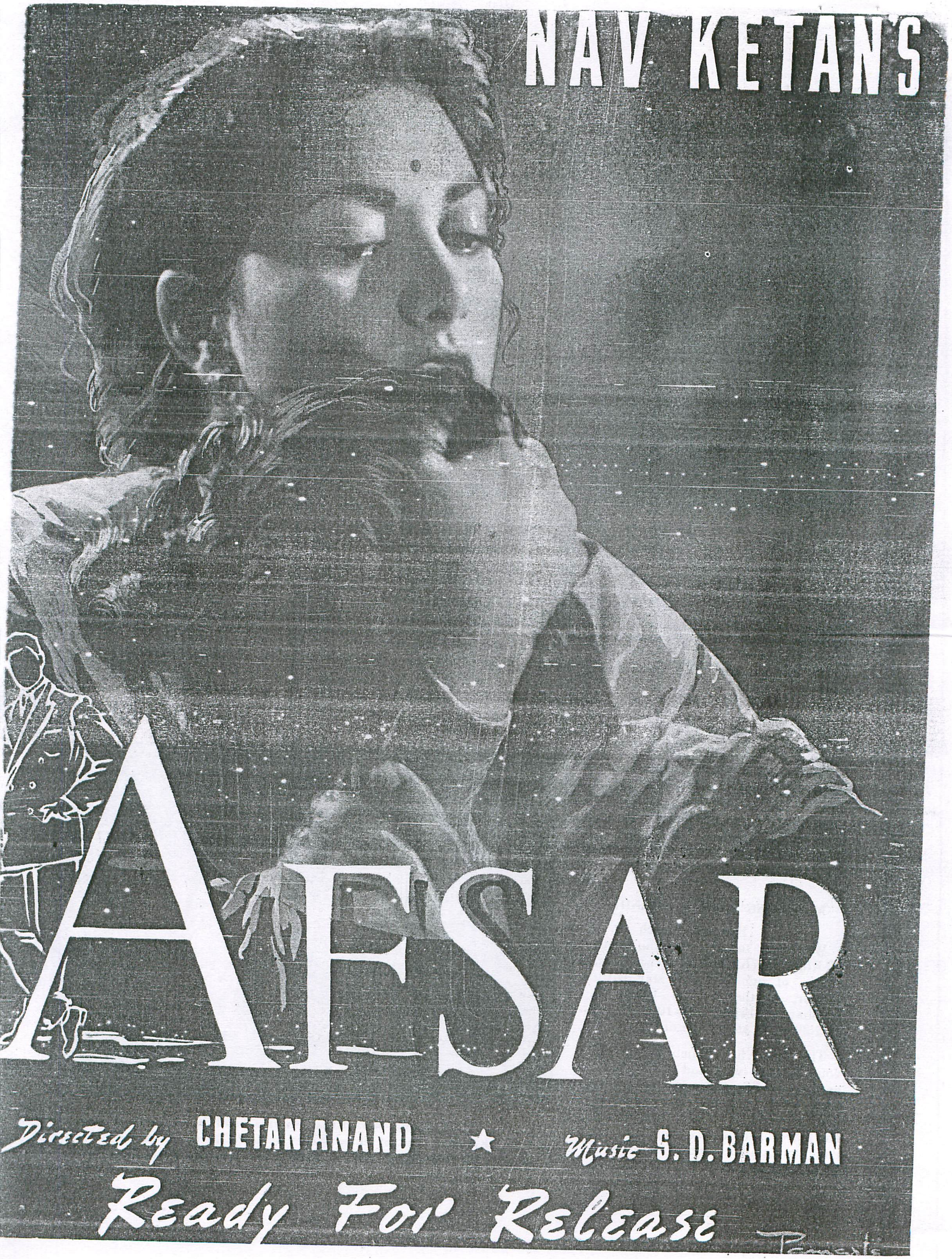

NAV KETAN'S
AFSAR
Directed by CHETAN ANAND ★ Music S. D. BARMAN
Ready For Release

Has Shyam taken to the luxury of thinking in the way he looks in "Baghi", a social story of Caravan Pictures?

modest two shillings a week. 20 years later after his first public appearance on the stage, he earned £2000 a week and piled up a big fortune.

He cultivated a reputation for meanness while secretly he did good to people by helping them.

Harry was a great comedian and made the world laugh and cry for nearly half a century. He composed his own songs and wrote his own music. Some of his popular songs are "Roamin' in the gloaming" and "Loe' in o' a lassie".

MOURNING WITH A FRIEND!

Bombay, March 10.

We regret to announce the death of Khan Saheb Ghulam Sarwarkhan, father of our popular star Dilip Kumar, at the Marina Clinic in Bombay on Friday the 10th March at 2-30 P.M. at the age of 66.

The late Khan Saheb was a devout Muslim who had led a quiet and pious life and was immensely liked by his friends and admirers who often went to him for advice. He leaves behind five sons and six daughters and a host of friends to mourn his loss.

As the news of his death spread in the city people from the film industry, both Hindus and Muslims, rushed to the Marina Clinic to console Dilip who is not only a favourite of millions of filmgoers but is equally popular with the film folks.

May the soul of the departed rest in peace! Amen!

HELPLESS PROTEST

Calcutta, February 27.

To express their sympathy for the suffering Hindus of Pakistan, all theatre-owners in Calcutta joined hands and observed a hartal, closing their cinemas on 25th February.

But such demonstrations are lost on the Muslim brutes of Pakistan.

SMASHED HER WAY

Rome, March 11.

A British show girl, Miss Joan Thomson, smashed a dressing room mirror with a chair in an Italian theatre. The newspapers charged the British Consulate in Rome with having spirited her away.

But Joan had a different story to tell the folks in London. Said she, "I learned that my 82 year-old father was ill. I asked my producer to release me. He refused and would not give me back my passport. While he was in Milan, I smashed the mirror in the dressing room of the theatre. Then I got an emergency passport."

In India, the producer would have willingly escorted her to her destination and saved the hired mirror for the furniture man.

CARY'S THIRD!

Hollywood, February 20.

After a long comradeship, Cary Grant and Betsy Drake got married at an Arizona ranch.

This is Cary's third attempt at matrimony his first being Virginia Cherill and the second Barbara Hutton, the Woolworth heiress.

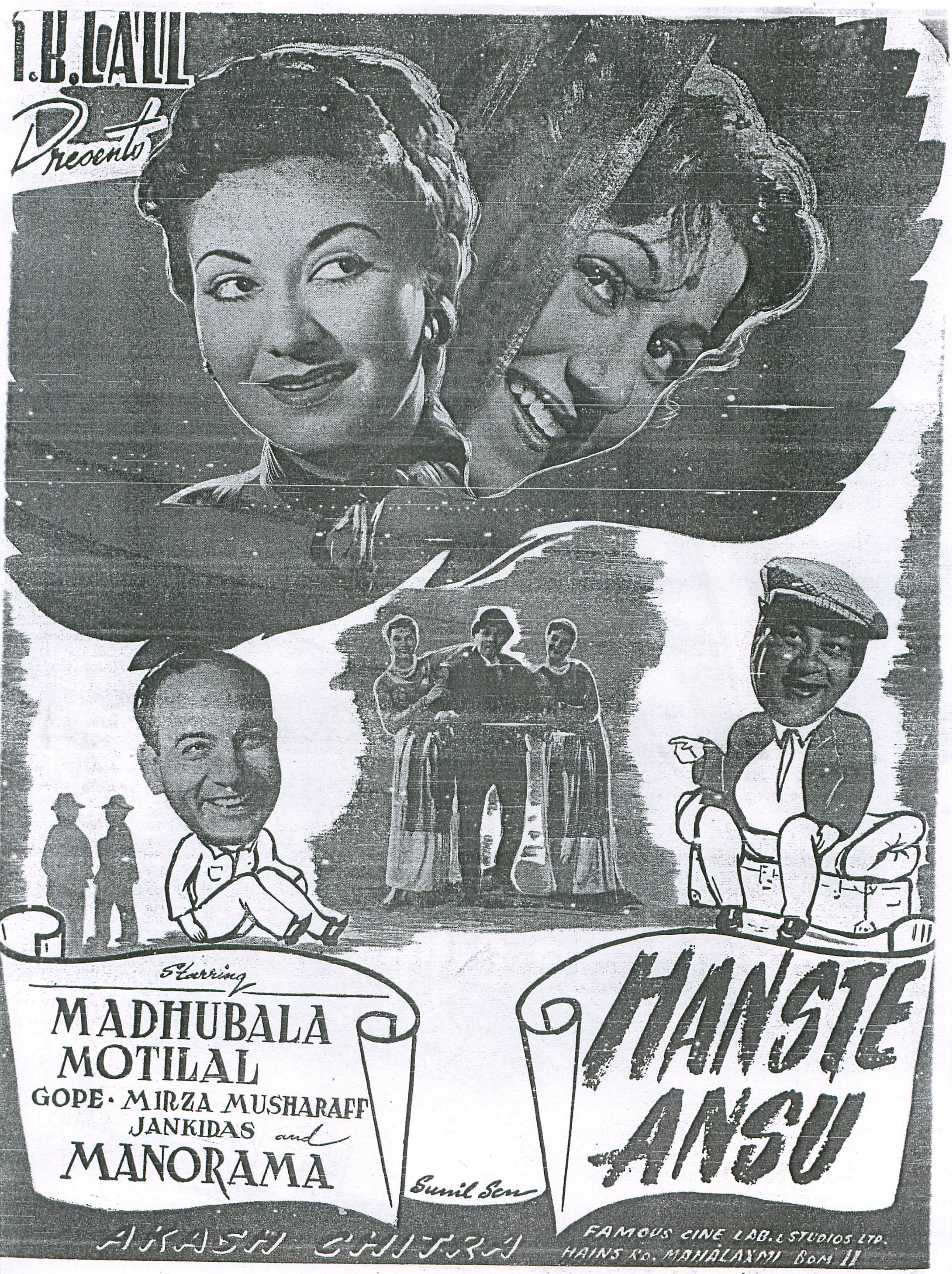
Cary has spotted acting talent in Betsy and feels that she has a promising screen career. Let him, however remember the danger of glamour for a newly-wed young housewife.

The world is reading

"GREY DUST"

ARE YOU?

"My girl and my boy!" says Kidar Sharma sandwiched between Geeta Bali and Raj Kapoor. Out of sheer virtue he looks in the direction of Raj but so does Geeta Bali in "Bawre Nain", produced by Ambitious Pictures.



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Presents

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MADHUBALA
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NAV KETAN'S

NEXT............

BAAZI

Directed by

GURU DUTT

Music

S. D. BARMAN

That is an army dispatch which Ashok Kumar is reading in "Samadhi" a Filmistan picture. For all we know it could have also been Producer Mukherjee's order asking Ashok to behave himself in the company of Nalini and Kuldeep Kaur.

REQUESTED NOT PROHIBITED!

"It is an undeniable fact that Mr. V. N. Rajan I.C.S., Collector of the District of Trichinopoly, lit his pipe exactly when the slide "The public are 'strictly requested' not to smoke inside the auditorium" was screened at the local Prabhat.

"On Monday the 2nd January 1950, Mr. Rajan, District Collector, now transferred to Coimbatore along with his family visited the Prabhat Talkies to see Mehboob's "Andaz". His family coolly sank in the sofa while he was chatting with Mr. Gope, the manager of Prabhat, when he committed the above-mentioned "crime".

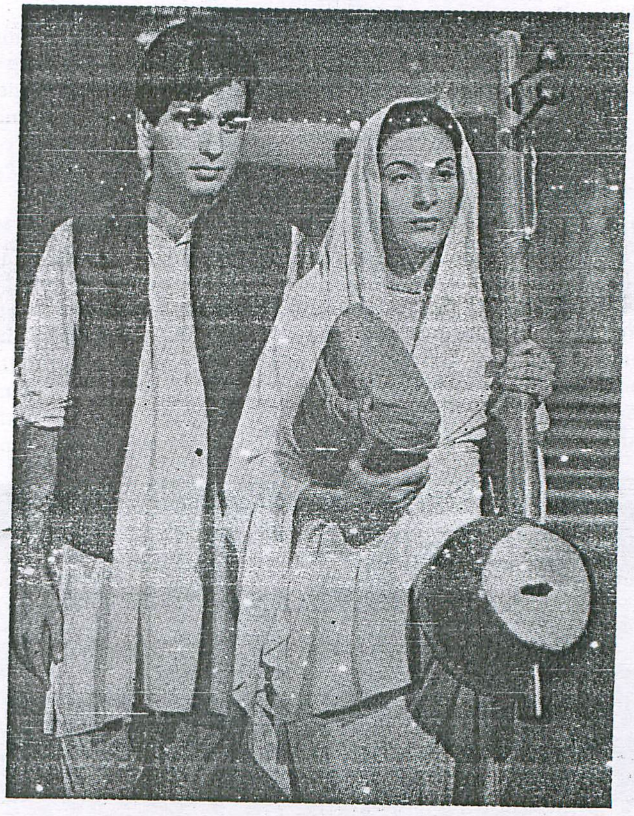
"The audience soon detecting some smoke in the light rays turned round and no sooner did they find that the Collector himself was smoking than each one of them lit a cigarette and there was a general commotion inside the theatre for some minutes. As expected, no one came to send any smoker out of the auditorium and the law was thus broken.

"As Mr. Baburao Patel said, how can we expect the public to abide by the laws and rules when these little provincial Caesars themselves break it openly? And Mr. V. N. Rajan looks a staunch Congressman, clad in the typical Congress garb with the usual Gandhi cap and all that."

TRICHINOPOLY. *Muneyb.*

MY FRIENDS, INDEED?

"Here our friends Messrs. General Talkies Distributors have got a tolerable cinema called 'Nigar' where some good films are often screened. Recently Filmistan's 'Shabnam' was running here and to exploit the popularity of this film, its manager Mr. Mehta enhanced the rates of the third, second and first classes from -|8|6, -|10|6 and 1|5|- to -|10|6, 1|5|- and 2|2|- respectively and baptized them as Second, First and Special. This is a really reprehensible way of extorting money and we hope



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NARGIS & DILIPKUMAR
in
JOGAN
Director: **KIDAR SHARMA**
☆ *Shortly at your favourite theatre.*

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

LAWS AND PRODUCERS?

"The way Indian producers present court scenes is lamentable. Even the top-most directors do not seem to know that no court in any part of the world can tolerate people shouting in the court-room.

"In 'Andaz' Raj Kapur shouts himself hoarse; in 'Ladli' Sulochana Chatterji fights with the learned judge to release her father; in 'Dada' Sheikh Mukhtar challenges everyone there. Don't our producers know that there is a law known as contempt of court and anyone misbehaving is liable to be prosecuted under that law?"

RAWALPINDI. *Noor Mohammed.*

JAI IDLI!

"If a South Indian Producer, in a picture named "Krishna Vijayam", gives you a scene in which Lord Krishna is shown hoisting the Indian National Flag, what have you to say? Perhaps you think that no one, save a South Indian producer, could be accused of such extraordinary intelligence! But then doesn't the poor guy deserve compliments from a magazine no less than the "filmindia"?

A. Pushpavathi.
SECUNDERABAD DN.

SMOKY THEATRES!

"Everybody appreciates the order of the Government prohibiting smoking in the cinema theatres etc. But I have personally witnessed so many people, even educated ones, smoking in theatres. Strangely enough these people light their cigarettes exactly at the moment when the slide announcing the prohibition on smoking is shown.

"We can not understand why the Government does not either scrap this order or enforce it properly?"

Lakshman Makhija.
TRICHINOPOLY.

MAGIC OF MONEY!

"A few months ago the Mysore Government notified that no more cinema theatres would be allowed to be constructed in view of the acute shortage of building materials, and everybody commended this decision. But the other day I was shocked to find a cinema theatre being constructed right behind the 'Prabhat Talkies' and in the midst of a residential locality. This building has come up already to the roof level. Of what use are the Government declarations if they are not adhered to strictly? Evidently we have 'Manu Magicians' everywhere, who can pull the right strings and bring into existence huge cinema buildings almost overnight."

BANGALORE. *K. Balachander.*

WHITE-CAP RULE

"The film '42 Movement of Bengal' has been declared an uncertified film in Assam by the Assam Government.

"The Rip Van Winkles woke up from their sleep to ban the film after it had run for a month at Gauhati, the premier town of the province."

GAUHATI. *Niren Borooah.*

I DIDN'T!

"Quoting 'filmindia' as an advertisement for a picture is doubly beneficial: effective for the producers and safe guidance for the film goers. The main feature of the trailor of "Sawan Aya Re" is the headline of the picture in 'Our Review' of "filmindia"! Did you know this?"

DELHI. *Umesh Chandra.*

BACK BENCHERS!

"For every picture that is produced widest publicity is given to the cast and the technicians who are responsible for its successful production. This is of course justified and quite essential. But I simply wonder why the names of our playback singers, who play a very important role in the making of a picture and are no doubt an asset to the film companies are never mentioned in the advertisements? Are they not also technicians?

"This leaves the poor picture-goers completely in the dark about the actual singers taking part in a particular film. The film producing companies should not forget that the success of their films largely depends on these singers and they contribute a lot to make a film a box office hit."

NEW DELHI. *Brij Mohan Mathur.*

On 14th February, the members of the Parliament gave an At Home to President Rajendra Prasad. Here they are the three high priests of politics —Sardar Patel, Dr. Rajendra Prasad and Pandit Nehru—with food before them but too old to eat.

That is David a grab-and-run artiste. Suspicious and afraid of losing the things he snatches in "Samadhi", a Filmistan picture, David gives a good account of himself in a small token role.

"It is really surprising to note why the local authorities who are very keen on the cleanliness of the roads, drains and houses pay no attention to the cleaning of these disease-spreading show houses?"

JAMSHEDPUR. *M. Velji.*

IT IS ALREADY!

"In "Mukund Talkies" our only cinema hall in Tellicherry, it is usual to show on the screen the government order prohibiting smoking in the auditorium and it also usual among the smokers to smoke as if the order means nothing to them. Rightly or wrongly since the government has passed the order, is it not their duty to see that it is enforced properly? Otherwise, law-breaking may become an ordinary event in this country."

DHARMADAM. *M. Mammooty.*

WELL, VASAN?

"The Star Talkies, one of the two picture houses in this town, quite contrary to its name, is far from satisfactory. Nine fans are provided for a capacity of 1108 and the pitiable thing is that the fans are not allowed to work during the show, presumably because they are very old! The worst defect, however, is that the theatre has got an "Echo" ever since it was constructed some years ago. Since most of the pictures produced by Gemini are screened only in this theatre, how can we enjoy the pictures?".

NEGAPATAM. *R. Jayalakshmi.*

ACHARYA SAHU!

"The novel idea of Acharya Kishore Sahu of selecting stars by offering Rs. 25,000|- to the best is most appreciable and welcome. Here is a chance for unknown anxious ladies and gents to compete. By doing so, Acharya Sahu can groom a raw artiste to stardom.

"Acharya Sahu has thus answered the prayer of a million filmgoers for new faces. I wish him every success."

NEGAPATAM. *V. Rajagopalan.*

EVEREST P.M.2-E

TRAVEL ONLY WHEN YOU MUST
TRAVEL More
CONCESSION FARES

You wouldn't believe it

. . . but it is true that now and again you can get

Parle's MONACO

SALTED SNACKS

★ ALL THE NATION RELISHES THEM ★

They never let Father sleep peacefully. Friend or foe—whoever lands in Delhi—puts flowers on Gandhiji's samadhi and disturbs him a bit. Here is Rana Mohan Shamsher Jung Bahadur of Nepal paying his respects to the Father of our nation.

you will use your good offices to influence your friends to stop this immoral practice."

KANPUR CANTT. *Shashi Datt.*

MANUFACTURING GODS!

"Your editorial "Bald and Grey Birthdays" has come in time. Yet there is another kind of hero worship, constructing stupas and statues. People here are busy collecting funds for Gandhi stupa. "Contribute liberally to Gandhi Stupa Fund" is what we hear now.

"Mahatma Gandhi said, "Build more schools and hospitals and improve cottage industries." But we are building stupas. At this critical juncture when the country is facing food shortage etc., can't this money be better utilised in agriculture or rural development?"

MADRAS. *K. A. Patna.*

SURE, IT WILL!

"Your editorial, "Bald and Grey birthdays", in the February issue of "filmindia" has come not a day too soon. Of late our people have been drifting dangerously towards hero-worship, which, as you rightly pointed out will spell a nation's ruin. As all appeals to our people fall on deaf ears, I earnestly hope and pray that God may grant the people of this great country enough sense to see the wisdom of your counsel. But will my prayers also fall on deaf ears, Mr. Patel?"

A. V. Narasimhan.

HYDERABAD DN.

WITH LOVE AND AGONY!

"Indian parenthood has no words to express the sense of gratitude which it owes you for your frank exposition and denunciation of our 'bald and grey birthdays'. The last four sentences "Their birthdays are not as important ....the already yawning graves of the present," have more significance today than ever before in the pre-independence era.

"When going through these lines I was reminded of 3rd March 1949, when I was forced to fall in line with Indian parenthood—a race of what may be called 'infanticides'. It was a black day. Inspite of the best medical aid which could be provided in no less a city than Lucknow I lost for ever my 108-days young baby-son-Vinoo.

"After terrific search and research and grim experience of life I can say that India needs badly today an army of persons with perfect and complete knowledge and experience of and training in children's diseases. Inspite of the ever increasing number of medical colleges and graduates, the high rate of infantile mortality has not been checked which fact calls for the sincere and immediate attention of our National Government."

Ramesh Chandra Bhargava.

LUCKNOW.

HULLO JAMSHEDPUR!

"The eye opening account of the disgusting and filthy condition of all the theatres in India, by Judas in the February issue of Filmindia must have an effect on our Health Ministry.

"As regards the sanitary conditions here in Jamshedpur, the less said the better. Ours is a city widely known as the cleanest in India and has been admired by all the foreigners. Believe me, Mr. Patel, even if you happen to visit this fine city you will also admire its neatness.

"But our theatres are the only exception to this. There are four theatres in our city and the best of them is the "Regal . But even here there is a shortage of urinals and people have to help themselves on the footpath in front of the main entrance. The footpath bears a totally white look due to continuous downpour of urine on it.

"The second theatre "Basant" is owned by a Marwari and people utilise one of the walls of a nearby restaurant there as a shield to their nuisance. Regarding the other two remaining dungeons it may be said that the owner is a Muslim and in one of them people relieve themselves in front of a police station nearby, and in the other they often commit the sin in the auditorium itself.

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comes out triumphant in the role of the queen step-mother. In addition to good portrayals, "Pyar ki Baaten" has plenty of exciting spectacle and thrills. Another one getting ready is "Bheeshma Pratigya" a mythological starring Nargis and supported by artistes like Kumar, Misra, Shahu Modak and Purnima. The picture is directed by Vasant Rao Painter, while the music is by S. K. Pal and it is scheduled for an early release.

FILMISTAN LTD. (Bombay)

"Samadhi" starring Ashok Kumar, Shyam, Kuldip Kaur and Nalini Jaywant was released at the Roxy, Bombay and has been liked immensely by filmgoers. In fact, "Samadhi" might probably repeat the "Shabnam" trick. "Samadhi" contains a tender story with the accent on patriotism and heroism that secured for us our hard-fought-for freedom. The music is also of the catchy variety and some of the tunes are already on the lips of Filmistan fans. Meanwhile Najam Naqvi has almost completed "Nirdosh" starring vivacious Rehana and Shyam. Director Santoshi has made good progress with "Sargam", a musical comedy starring Rehana, Paro, Raj Kapoor etc.

CHIRAWAWALA & CO. (Bombay)

"Nishana" is scheduled for an early release at the Novelty, Bombay. "Nishana" is reported to contain a dramatic story, slick direction by Wajahat Mirza and well-acted portrayals. The star cast consists of pretty Madhubala, Geeta Bali, Ashok Kumar and Yakub. Khurshid Anwar has given some lilting tunes.

HINDUSTAN CHITRA (Bombay)

"Hamara Ghar" starring Durga Khote, David, Meena Kumari, Agha, Veera etc. and directed by Nanabhai Bhatt will be released in Bombay soon. It is a domestic theme treated in a simple and straightforward manner. More than half of "Bijli" is completed and director Sushil Sahu, who has already had some experience in "Rim Jhim", is reported to have made a good job of it. "Bijli" must entertain with three lively artistes like Rehana, Sitara and Paro. Producer-director Kishore Sahu has made a couple of sensational star discoveries and these stars will be introduced in his forthcoming ambitious picture which he will direct. Needless to say, Kishore will also work as the hero in it.

MADHUBAN MOVIE MAKERS (Bombay)

Produced by L. Prashad and directed by O. P. Dutt, "Surajmukhi" was accorded a warm reception in Delhi, Meerut, Dehra Dun and other North Indian stations. The filmgoers seem definitely to have taken to its story and catchy music. Rehana plays the heroine opposite Shyam, ably supported by Cuckoo, Durga Khote, Gope, Hafeez Jehan and Yashodhara Kathju. "Supno ki rani" script is ready while "Jhansi ki rani" will go to the sets shortly, introducing a young vivacious Maharashtrian girl in the title role.

MADHUKAR PICTURES (Bombay)

Director Amarnath's "Beqasoor" starring Madhubala, Ajit, Gope, Yakub and Durga Khote was released with great success at 12 stations in the North. "Mehrbani" has gone to the sets at Andheri and director Amarnath has done a good bit of its shooting. It stars Ajit, Begum Para, Gope, Indu Pal and Yakub and will be produced under the banner of J. V. Productions. Both these

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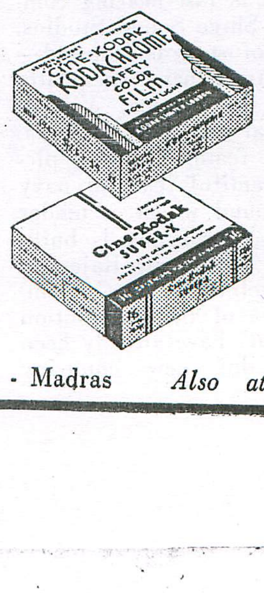

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PICTURES IN MAKING

JAGAT PICTURES (Bombay)

"Gauna" directed by Amiya Chakrabarti and featuring Usha Kiran, Purnima, Anoop Kumar, Wasti, Nazir and comedian Kesari, is reported to have become good. Filmgoers don't have to wait long for it because the picture will be on the screen sometime in April. The lyrics are written by Qamar Jalalabadi while the music is given by Husanlal and Bhagatram. "Raj Rani" starring glamorous Meena opposite Rehman has gone to the sets and director Satish Nigam is all in earnest about it. Shashikala has an important role in this one. D. N. Madhok has written catchy lyrics with haunting melodies to suit the Himalayan background of the flower-seller. Meanwhile, chief production executive Madanlal Malhotra, is getting everything together for their ambitious picture "Amber" written by well-known writer R. S. Chowdhary and directed by popular director M. Sadiq. Two more pictures are likely to be done in 1950 and their scripts are getting ready.

VARMA FILMS (Bombay)

"Patanga" with a star cast consisting of Nigar Sultana, Yakub, Gope and Shyam has done excellent business wherever it has been released. In Bombay, it is still running to packed houses and entertaining the masses with its healthy humour and tuneful lyrics. Director H. S. Rawail is now busy with "Sagai" which is fast nearing completion at the Shree Sound Studios. Again a host of stars is featured—some of them are Rehana, Premnath, Yakub, Gope, Poornima, Vijayalakshmi, Hiralal and Ramesh Sinha. An interesting feature of this picture is the beautiful sea and navy background round which a tender story of love and romance is built. The lyrics are written by Rajendra Krishna and well-tuned by C. Ramchandra. Some of the distribution rights of "Sagai" have already been sold out and this new company seems to have established itself steadily by producing entertaining pictures.

RAJDEEP PICTURES (Bombay)

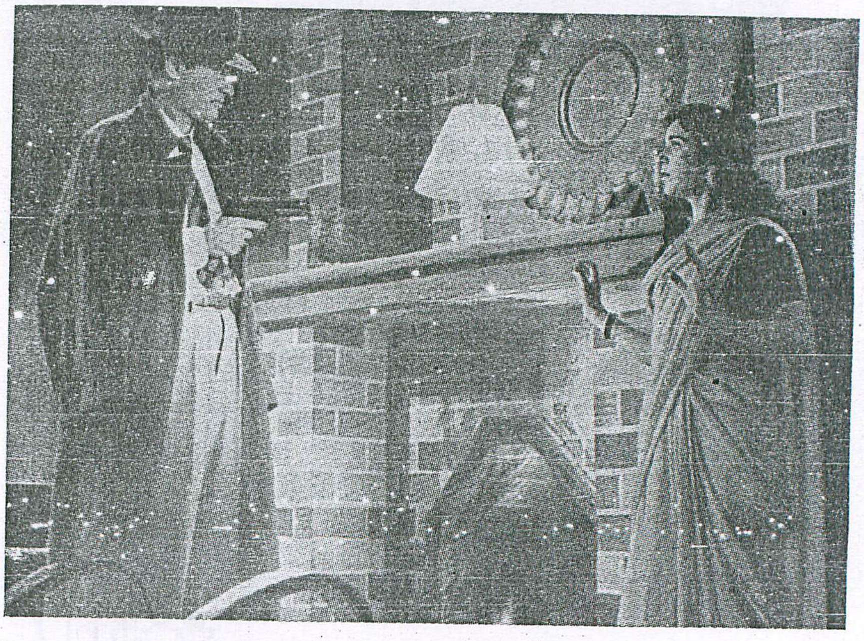
Producer-director Rajindernath Jolly is working day and night to complete "Kashmir", an interesting story set in the beautiful vale of Kashmir and starring pretty Veena, Al Nasir, Nirupa Roy, Aroon, Badriprasad, Kuldeep Kaur, Kamal Kapoor and Tewari. With so many good artistes and a human story depicting the atrocities of the raiders on the innocent people of Kashmir, Rajindernath has valuable material to make a really good motion picture. Added to this are the attractive songs and dances to make up the lighter side of the picture. "Kashmir" is likely to be ready soon.

FAMOUS PICTURES LTD. (Bombay)

Producer-director D. D. Kashyap is all joy whenever the subject of "Kamal ke phool" comes up. He expects this one to follow in the footsteps of "Bari Bahen" which means another gold mine for this lucky company. Combining a box-office story with incidents, melodrama, music and dance, Kashyap seems to have achieved a good result and Suraiya is reported to have given one of the best performances of her career. Others in the cast are Amar, Baby Shakuntala, Badriprasad, Raj Mehra etc. The dialogue is by C. L. Kavash, the lyrics by Rajendra Krishna and music is in the hands of Shyam Sunder. In the meantime, production No. 11 is nearing completion and stars Suraiya, Papoo, Kuldip etc.

NARGIS ART CONCERN (Bombay)

Producer-director Akhtar Hussein has nearly completed "Pyar ki Baaten", a beautiful fantasy starring the lovely and popular Nargis, Trilok Kapoor, Aman and Neelam. Nargis plays the role of a princess with her natural dignity and restraint while Neelam, who has already shown her talent in "Arzoo"



It seems to be a give-your-life-or-be-my-wife situation between Dev Anand and Nigar in "Khel", a social story of Shahin Pictures.

as the main attraction. In "Sangeeta", Nigar acts and dances with a rare abandon and looks killing in addition. Others in the cast are Shyam, Ram Singh, Mumtaz Ali, Radhakrishan and Pran. Music-director C. Ramchandra has given good tunes while the story and songs are written by popular writer Santoshi.

MEHBOOB PRODUCTIONS
(Bombay)

Slowly and steadily, Producer-director Mehboob is adding foot after foot to his ambitious colour picture "Aan". Some of those who have seen the rushes of "Aan" are full of praise for its ravishing colour. "Aan" introduces a new find Nadira, in the heroine's role while Dilip Kumar plays the hero. Cameraman Faredoon Irani, has a hard time with lighting but he works with the true spirit of an artist. "Aan" is being done both in colour and black and white.

GEMINI STUDIOS (Madras)

"Nishan" is still going strong at the Royal Opera House, Bombay and Producer-director S. S. Vasan might celebrate its silver jubilee sometime in April. "Mangala" starring Bhanumati has gone to the sets. Pandit Indra is writing its dialogue and songs.

FILMKAR LTD. (Bombay)

"Deedar" starring Nargis, Ashok Kumar and Dilip Kumar and directed by Nitin Bose went to the sets on the 20th February. The muhurt was well attended by many film personalities like Sardar Chandulal Shah, Mehboob, K. M. Modi and some prominent distributors. The distribution rights for Delhi are with Messrs. Shivsarandas Kidarnath and those of Calcutta with Mansata Film Distributors. Naushad is considered to be in form at present and the music of "Deedar" may well click at the box-offices. The technicians—Dilip Gupta, Mukul Bose and Malvankar—are doing their bit for the picture. Other artistes comprising the cast are Nalini Jaywant, Baby Tabassum and Jal Merchant.

KULDIP PICTURES (Bombay)

"Aadhi Raat" directed by S. K. Ojha and starring Ashok Kumar, Nargis, Jeevan and Kuldip Kaur is fast nearing completion. "Shaan" went to the sets on the 14th March and stars Suraiya opposite Rehman. Sapru, David and Manorama have important roles to play. Jayant Desai is directing "Shaan" and Hansraj Behl is giving the music. For their next, production No. 9, Ashok Kumar, Nalini Jaywant, Rehman and Kuldip Kaur have been signed up. This one will be directed by O. P. Dutt.

Kuldeep plays a lively role in "Kashmir", a picture produced and directed by Rajendra Jolly for Rajdeep Pictures.

TRIBHUVAN PRODUCTIONS
(Bombay)

This company which controls the world rights of "Afsana" directed by B. R. Chopra and starring Veena, Ashok Kumar, Kuldip, Jeevan, Pran, Baby Tabassum and Cuckoo, has already sold out the rights for U.P., Delhi, East Punjab and Pakistan to another firm of distributors and more offers are pouring in from other distributors for the remaining territories. "Afsana" has a dramatic story with Ashok Kumar playing a double role to perfection.

C. R. PRODUCTIONS (Bombay)

"Apni Chhaya" was censored and is expected to be released shortly. The picture has many good artistes like Sulochana Chatterjee, Jawahar Kaul, Mumtaz Ali and Cuckoo and good direction by Santoshi. The music is given by Husanlal, Bhagatram and Hanuman Prasad.

TAJ MAHAL PICTURES LTD.
(Bombay)

"Chandni Raat" starring glamorous Naseem and Shyam and directed by M. Ehsan is having a good run at the Liberty since the 24th March. Naseem plays the role of a modern girl who cannot make up her mind to choose her life partner herself, or nod assent to the one chosen by her parents. Others in the cast are David, Ullhas, Cuckoo, Parveen and Jilloobai.

NEW RENOWN FILMS (Bombay)

This new distributing company started by Keshavlal Modi and Ambalal Shah, has acquired two popular pictures for distribution for the Bombay circuit. They are: Pancholi's "Meena Bazaar" starring Nargis and Shyam and Roop Kala Niketan's "Kashmir Hamara Hai", a theme with a political background.

LOTUS ORIENT PRODUCTIONS
(Bombay)

"Dilruba" directed by Dwarka Khosla is in the editing room. There are many nice dance numbers, skilfully executed, by Rehana and Cuckoo.

RANJIT MOVIETONE (Bombay)

"Jogan" directed by Kedar Sharma and starring Nargis and Dilip Kumar is awaiting release in Bombay and other towns all over India. It is the Ranjit chief's "pet" and "pride" picture.

SUNRISE PICTURES (Bombay)

Producer-director V. M. Vyas has made good progress with "Pyar" starring Nargis, Raj Kapoor, Yakub, Nawab, Neelam and Gulab. Kesari has a good comic role. Rajendra Krishna's lyrics are well-tuned by Varman.

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pictures are distributed by the enterprising L. B. Lulla of Hind Film Exchange.

NAV KETAN (Bombay)

Producer-director Chetan Anand is happy with "Afsar" starring Suraiya and Dev Anand and he hopes that the progressive story will be liked by the intellectual class of filmgoers. "Afsar" will grace the screen before long. Their next picture "Baazi" again stars Suraiya and Dev Anand in another romantic screen tangle. The direction is in the hands of Gurudutt, while S. D. Burman is in charge of music.

SADIQ PRODUCTIONS (Bombay)

Owing to the indisposition of his leading star, Munnawar Sultana, Producer-director M. Sadiq could not finish "Sabak" in time. Only a couple of days of outdoor shooting and "Sabak" is ready to entertain and do the trick at the box-offices. An ambitious picture planned to go to the sets is called "Shabab" and director Sadiq tells us that it will be a great picture. With his knowledge of slick direction, we feel quite hopeful.

UNITED TECHNICIANS (Bombay)

"Sanam" starring Suraiya and Dev Anand has made good progress. The story is reported to contain many box-office ingredients.

GOEL CINE CORPORATION (Bombay)

"Ankhen" produced and directed by Devendra Goel and starring Nalini Jaywant and Shekhar was passed by the censors without a single cut. Now it will be released all over India sometime in April. Producer-director Devendra Goel, however, is not resting complacently but preparing for "Palken" a musical social starring Suraiya, Shekhar and Yakub. The story and dialogue are by I. S. Johar of "Ek thi larki" fame. Young music-director Madan Mohan is giving the musical score.

SHAHIN PICTURES (Bombay)

"Khel" starring lively Nigar Sultana, Hafeez Jehan and Dev Anand is awaiting release in Bombay. Producer S. M. Nawab is now working on "Tinkay" another picture with a progressive theme.

NOBLE ART PRODUCTIONS (Bombay)

Director Jagirdar is working hard and fast on "Birha ki raat" starring Nargis, Dev Anand and Snehaprabha. Producer J. N. Sharma hopes to get it completed before long.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall's "Hanste Ansu" is getting the finishing touches in the editing room. Under his direction, Madhubala is reported to have done well while Motilal is reported to be at his best in this drama of human emotions. Others in the cast are Gope, Manorama, Mirza Musharaff and Janki Dass. "Angrai", a social, starring Madhubala has gone to the sets.

If someone has the misfortune of getting a son-in-law like Wasti, he must not be surprised to find him on a verandah one early morning as he does in "Gauna", a beautiful social story of Jagat Pictures directed by Amiya Chakravarty.

JAIMINI DEWAN PRODUCTIONS (Bombay)

Producer Jaimini Dewan has completed "Anmol Rattan" starring attractive Meena and popular Karan Dewan. The rest of the cast consists of Gope, Gulab and Nirmala. One of the features of "Anmol Rattan" is its appropriate music, well-rendered by Nirmala and a couple of other play-back singers. D. N. Madhok has written the screenplay and songs, tuned by Vinod and direction is done by M. Sadiq.

NIHAL FILM CORPORATION (Bombay)

Producer Vashdev held a press conference at the West End Hotel in connection with "Jalte Deep" and met journalists and other people of the film industry. "Jalte Deep", his maiden social, stars Nimmi, Randhir, Kuldip, Amarnath and Sofia and is reported to have become entertaining. "Manju" is likely to go on the floor very soon.

AMBITIOUS PICTURES (Bombay)

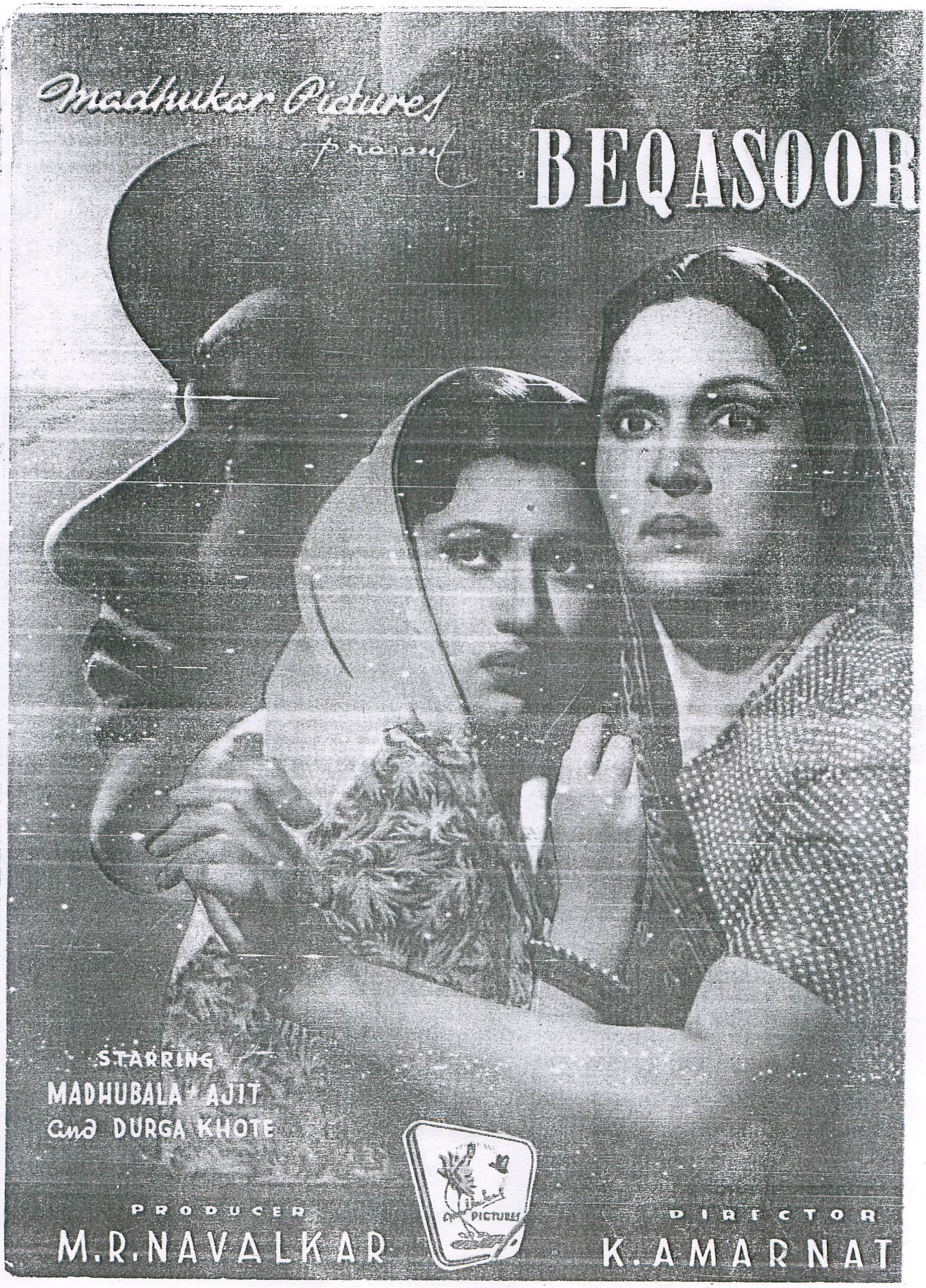
Emphasizing the curves and contours of Geeta Bali and smart Vijaylakshmi, director Kedar Sharma is said to have made "Bawre Nain" an attractive proposition for the box-office. Raj Kapoor plays the hero while good support comes from Cuckoo, Gyani, Himmat and Manju, a new find.

KRISHIN MOVIETONE (Bombay)

"Bhai Bahen" featuring Geeta Bali, Nirupa Roy, Prem Adib, K. N. Singh etc. is scheduled for release at the Minerva, Bombay. Director Ram Daryani has taken the usual care to put in incidents that will appeal to the masses. The territorial rights have already been purchased by Kapurchand for Bengal and C.P. & C.I. The musical score is by Shyam Sunder.

SUDHA PICTURES (Bombay)

Produced by S. H. Munshi and directed by Ramanlal Desai, "Sangeeta" threatens to be an interesting picture with sparkling Nigar Sultana



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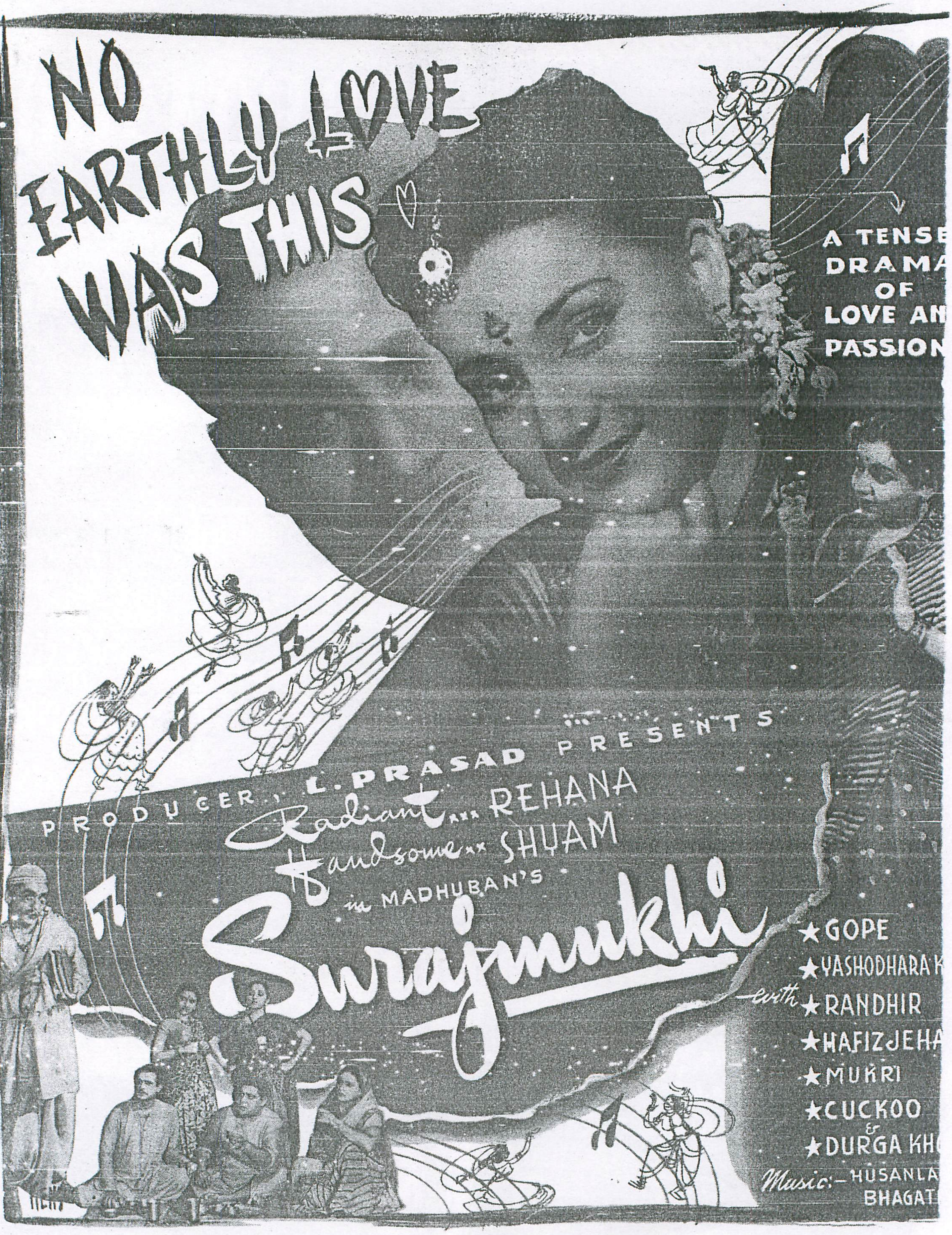
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★ RANDHIR
★ HAFIZJEHA
★ MUKRI
★ CUCKOO
&
★ DURGA KH
Music:— HUSANLA
BHAGAT